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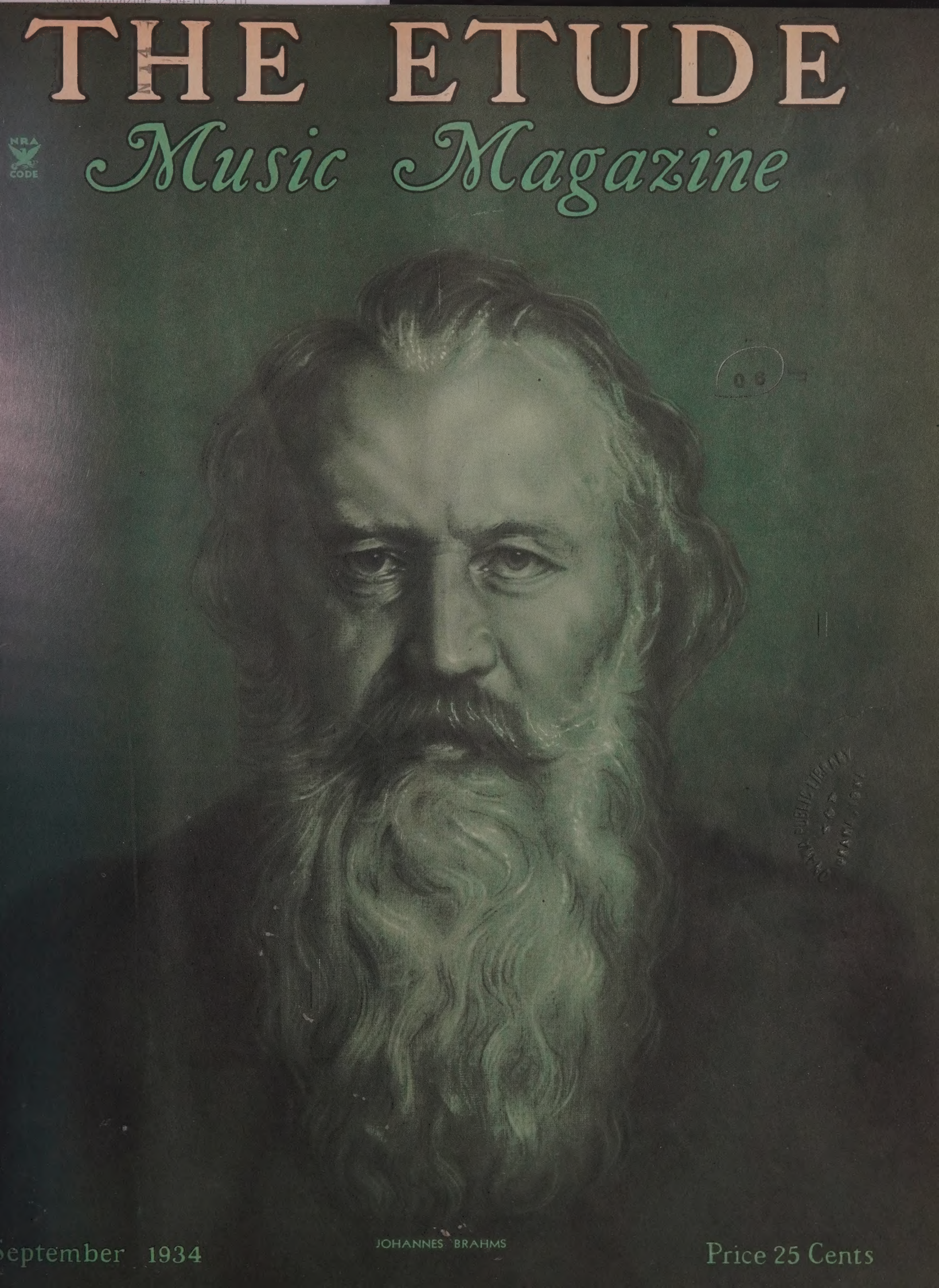

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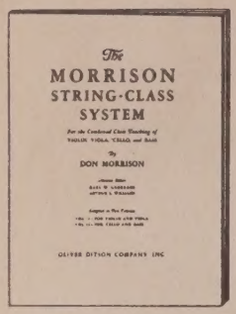

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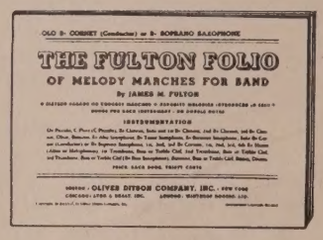

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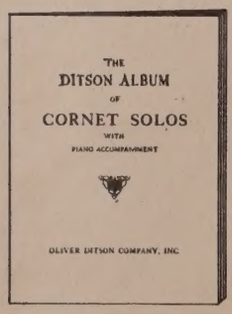

CONTENTS

A Dream ..... *Bartlett*
Largo ..... *Handel*
Prismatic Polka ..... *Rollinson*
The Sweetest Story Ever Told..... *Stults*
Afterwards ..... *Mullen*
Forgotten ..... *Cowles*
At Dawning ..... *Cadman*
In Old Madrid..... *Trotere*
The Palms ..... *Faure*
Carry Me Back to Old Virginny..... *Bland*
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CONTENTS

World of Music 505
Etude Historical Musical Portrait Series 506
Editorials 507
Music Study for Adults ..... *F. B. Robinson* 509
What Geography Has to do with Rhythm ..... *A. O. Andersen* 511
The Game of Musicians ..... *N. Shapiro* 512
Making a Fist ..... *C. M. Littlejohn* 512
Teaching Accents ..... *G. M. Stein* 512
Maurice Ravel ..... *M. Dumesnil* 513
Passing Notes ..... *F. Leonard* 514
Beethoven, the Humorist ..... *J. Bengis* 515
Kreisler and the Prodigy ..... *C. A. Scheinert* 516
Records and Radio ..... *P. H. Reed* 516
Music Recreation and the Radio ..... *J. Dickinson* 517
What Makes a Good Touch ..... *S. Salter* 518
New Music for Ancient Plays ..... *A. G. Very* 519
Bizet and "Carmen" ..... *M. Dumesnil* 520
Practicing Difficult Passages ..... *A. R. Sloop* 520
Band and Orchestra Department ..... *V. J. Grabel* 521
A Discussion of Clefs ..... *V. J. Grabel* 521
Music Extension Study Course ..... *J. Thompson* 522
Teachers' Round Table ..... *C. G. Hamilton* 523
The Story of Dixie ..... *W. H. Smith* 524
Parent Help in Study ..... *N. J. Newhard* 545
Make Practice Worth While ..... *C. J. Garrett* 545
Singer's Etude ..... *D. A. Clippinger* 546
The Song and Its Interpretation ..... *D. A. Clippinger* 546
The Resources of Expression ..... *D. A. Clippinger* 547
Organist's Etude 548
On Modulation ..... *J. S. Archer* 548
Getting Best Results from a Choir ..... *H. C. Hamilton* 549
Organ Questions Answered ..... *H. S. Fry* 550
Musical Culture for Children ..... *A. von Doenhoff* 551
Violinist's Etude ..... *R. Braine* 552
Thirty-six Years of Violoncello Solitude ..... *C. A. Bedgood* 552
Bad Habits in Bowing ..... *T. D. Williams* 553
Helps for Young Violinists ..... *J. W. Evans* 553
Violin Questions Answered ..... *R. Braine* 554
Questions and Answers ..... *K. W. Gehrkens* 555
Voice Questions Answered ..... *F. W. Wodell* 556
Bridge Strength for Pianists ..... *A. Pilker* 558
Alabama's Share in Dixie ..... *M. F. Thomas* 558
Cumulative Rewards ..... *B. M. Snow* 563
Musical Books Reviewed 563
Technic Fun ..... *G. H. Dart* 564
Letters from Etude Friends 564
The Value of Similes ..... *J. Knowlton* 564
Junior Etude ..... *E. Gest* 565

MUSIC

Fascinating Pieces for the Musical Home

Buona Notte ..... *E. Nevin* 525
Sea-spray ..... *P. Du Val* 526
Valse Encore ..... *J. F. Cooke* 526
Secrets of the Attic ..... *H. H. A. Beach* 527
Dance of the Cobblers ..... *F. A. Williams* 528
Russian Dance ..... *H. Engelmann* 529

Master Works

Three Variations ..... *L. van Beethoven* 530

Outstanding Vocal and Instrumental Novelties

Calling You (Vocal) ..... *F. H. Grey* 533
June Dawn (Organ) ..... *H. Nearing* 534
Three Movements from "Miniature Concerto" (Violin & Piano) ..... *J. Belov* 535
Czardas in C (Four Hands) ..... *Russian Folk Melody* 538
The Message of the Violets (Four Hands) ..... *M. Bilbro* 539

Music for Wood Wind Ensemble

Dance of the Rosebuds ..... *F. Keats* 540

Delightful Pieces for Junior Etude Readers

Playful Echoes ..... *H. Gilbert* 542
The Juggler ..... *E. Ketterer* 542
Heads Up! Forward March! ..... *B. R. Copeland* 543
Playing Soldiers ..... *D. B. Briggs* 544

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

DR. EBEN TOURJÉE

THE ONE HUNDREDTH ANNIVERSARY of the birth of Eben Tourjée, founder of the New England Conservatory, was celebrated on June 1st, with a concert in Jordan Hall, conducted by Wallace Goodrich. On the program were *He Watching over Israel,* from Mendelssohn's "Elijah," and Nicolai's *A Mighty Fortress is Our God* (a festival work for chorus, orchestra and organ) which Dr. Tourjée conducted at the Boston peace Jubilee of 1869.

VIRGINIA COMPOSERS' WORKS filled a program of the Virginia State Choral Festival held from April 26th to 28th, at Charlottesville.

FRIEDRICH SMETANA is to have his memory honored by a monument to be placed, on the fiftieth anniversary of his death, in front of the National Theater of Prague, the Czechoslovakian capital.

THREE THOUSAND SINGERS, from forty-eight choirs of the East and Middle West, participated in the Talbott Festival, held on June 7th, 8th and 9th, at the Westminster Choir School of Princeton, New Jersey.

A BUSINESS MEN'S ORCHESTRA of Chicago, with one hundred members (all amateurs), gave a concert on May 23rd, at Orchestra Hall, with Clarence Evans conducting. The "Symphony in E minor, No. 5" of Tschaikowsky was the chief orchestral offering; and Margery Maxwell was soloist. And did someone say the American business man does not care for music?

GUNTHER RAMIN, organist of the Thomaskirche of Leipzig, enshrined in musical history by the long service of Johann Sebastian Bach, and himself one of Germany's leading concert organists, will tour America from September 28th till November 16th.

DANIEL GREGORY MASON was honored, on the evening of May 10th, when a program of his compositions was given at the Casa Italiana (Italian House) of Columbia University, New York, in recognition of the twenty-fifth anniversary of his appointment to the faculty of this eminent school.

GEORGES BARRÈRE

GEORGES BARRÈRE, the eminent flutist and teacher, received on May 27th the Cross of a Chevalier of the Legion of Honor, which was presented by Comte Charles de Ferry, consul-general in New York, in the name of the French Government. This presentation was a feature of a ceremonial banquet, given by Mr. Barrère's friends, at the Hotel Lafayette; at which Dr. Walter Damrosch, who brought this famous artist to America, in 1905, as first flutist of the New York Symphony Orchestra, was the principal speaker.

MME. MARGARETE OLDEN, formerly of the State Opera of Berlin, and who spent last year in America, recently broadcasted a program of American Songs from the German capital. These programs of the Reichsrundfunk Gesellschaft may be picked up from nine-thirty till twelve of the evening, on the short wave broadcasts.

GUGGENHEIM FELLOWSHIP awards amounting to about two thousand dollars each, have been granted recently to William Grant Still and Douglas Stuart Moore, American composers.

THE EMIL HERTZKA MEMORIAL PRIZE, for short works for an orchestra of medium proportions, has been awarded in Vienna, on the second anniversary of the death of Emil Hertzka, founder and director of the Universal Edition. The successful composers were Karl Alfred Deutsch, of Paris; Josef Matthias Hauer and Otto Jokl, of Vienna; and Viktor Ullmann, of Prague.

DUSOLINA GIANNINI won an ovation from a capacity audience, when, on June 5th, she made her début in Vienna, in the title rôle of "Aïda," at the State Opera.

THE WOMAN'S SYMPHONY ORCHESTRA of Chicago, with Ebba Sundstrom conducting, gave two concerts daily, from June 7th to June 13th, as a feature of the opening of the Ford Gardens of the Century of Progress Exposition.

WILLIAM ANDREWS CLARK, JR., lover and patron of music, died at Salmon Lake, Montana, on June 14, at the age of fifty-seven. He had given about three million dollars to the support of the Los Angeles Symphony Orchestra, of which he was the founder and sole patron. His gifts to philanthropies while living were more than twice the value of his estate at passing; though his will included a bequest of more than five million dollars to the University of California, in the nature of his residence, library, observatory, rare books and other treasures.

THE NATIONAL FINNISH ORCHESTRA, with Georg Schneevoigt conducting, recently gave three concerts in London, with works by Sibelius occupying places of honor.

MAURICE RAVEL has been appointed director of the Fontainebleau School of Music, to succeed Charles Marie Widor, who has retired. Also Robert Casadesus has become head of the piano department, since M. Isidor Philipp's retirement.

THE FAMOUS CONCERTGEBOUW (orchestra) of Amsterdam, Holland, will have Bruno Walter, Willem Mengelberg and Edouard van Beinum as its conductors for the coming season. Hermann Scherchen will appear as guest conductor.

JOSEPH SCHUBERT, one of the only two known surviving relatives of Franz Schubert, died lately in a Village of Czechoslovakia. The last one of this family remaining is leader of an orchestra in the Argentine Republic.

THE SECOND HIGH SCHOOL MUSIC FESTIVAL of the Philadelphia area was held on May 25th at Temple University, under the leadership of Minerva M. Bennett, Director of Music in the Teachers College of Temple University and Dr. Frances Elliott Clark, eminent worker for musical education in America and founder of the National Supervisors Conference. The movement has proven a great stimulant for the development of solo and small ensemble singing in the day school, as was shown by a Male Quartet from Reading whose work registered easily in the professional class.

AUSTRIAN COPYRIGHTS of music have been extended from thirty to fifty years after the death of the composer.

GUSTAV HOLST, celebrated English composer, died May 25th, in London. Born in Cheltenham, England, September 21, 1874, of distant Swedish origin, he was educated at the Royal College of Music, and early attracted notice as a composer, conductor and teacher. Among many successful works in many forms, his opera, "The Perfect Fool," probably attracted most attention. He came to conduct the American première of his "Hymn of Jesus" at the Ann Arbor Festival of 1923, and was here again in January of 1932, as guest conductor of the Boston Symphony Orchestra.

A BACH-HANDEL FESTIVAL, commemorating the two hundred and fiftieth anniversary of the birth of these two masters, is planned for next year, by the Oratorio Society of New York, Albert Stoessel, conductor.

GIOVANNI MARTINELLI, long a popular Italian tenor of the Metropolitan Opera Company, sang for the first time in Florence of his native land, when, in May, he was the *Don Alvaro* (historic Caruso rôle) in a performance of Verdi's "La Forza del Destino," at the Teatro Comunale.

THE SYMPHONIC ORCHESTRA of Budapest visited Rome for a concert on May 7th, at the Augusteo, with the baton in the hand of its conductor, Massimo Freccia.

ERNEST LEE BOLLING, widely known Virginia musician, composer and teacher, died on June 26th, at Richmond. A direct descendant of Pocahontas, his musical education was finished under Bernard Courlaender, pianist to the King of Denmark. He was the author of several hundred musical compositions, of many published poems, was a friend of our late Theodore Presser, and a valued contributor to THE ETUDE.

THE TRIENNIAL SMETANA PRIZE of fifty thousand crowns (about ten thousand dollars) has been assigned by the Czechoslovakian Government to Dr. Josef Zuk, the composer.

SIR HENRY WOOD was the conductor for the first two weeks of the Hollywood Bowl concerts, which opened on July tenth.

HENRI RABAUD

HENRI RABAUD'S new opera, "Rolande et le Mauvais Garçon (Roland and the Rascal)" has had a successful performance at the Paris Opéra. Rabaud is the present director of the Conservatoire Nationale de Musique of Paris; and his "Marouf" has held its place in the repertoire of the Opéra as well as having been widely produced outside of France. The libretto of the new opera is by Lucian Nepoty and deals with the escapades of a Queen, bored by court life, and a romantic youth of her country retreat.

"ZOO" OPERA becomes popular in The Buckeye State. The Cincinnati Civic Opera Association has been formed to continue opera at the Cincinnati Zoölogical Gardens; and on June 30th and July 1st "Il Trovatore" was presented at the Columbus Zoölogical Gardens, by the Civic Opera Company of the capital city.

DR. T. TERTIUS NOBLE, organist of St. Thomas' Church of New York, is leading the performance of one of his own works at the Gloucester (England) Festival, on September second. Thus, though he has given so much of service, especially to our American church music, he knows the joy of being still appreciated on his native soil.

THE BERLIN PHILHARMONIC ORCHESTRA, with Wilhelm Furtwängler as conductor, opened the *grande* season of the early summer in Paris, with two concerts at the Opéra. Both the conductor and the orchestra were enthusiastically welcomed.

MRS. SARAH ROBINSON-DUFF, widely known voice teacher, died on May 11th, in New York City. After finishing her studies with Mme. Marchesi in Paris and George Henschel in London, she, in 1893, began her teaching career in Chicago, where her first pupil was Mary Garden at sixteen years of age. Other famous pupils of Mrs. Robinson-Duff have been Olive Fremstad, Frieda Hempel, Jessie Bartlett Davis, Alice Nielson, Nora Bayes and Mary McCormic.

THE ALEXANDRIA SYMPHONY ORCHESTRA, with Joseph Huttel conducting, makes "Historical Concerts" a part of each season, for the purpose of introducing music hitherto unheard, or but little known, in Egypt.

CYRIL SCOTT

THE FIRST PRIZE of five hundred dollars, in the competition organized by the *Daily Telegraph* of London, for an orchestra work, has been won by Cyril Scott, for his *Festival Overture.* The second prize of three hundred and seventy-five dollars went to Frank Tapp, for his *Overture, "Metropolis";* and the *Concert Overture, No. 1* of Arnold Cooke won the third prize of two hundred and fifty dollars.

(*Continued on page 564*)

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

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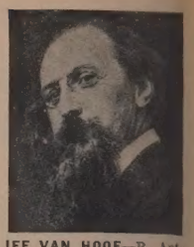
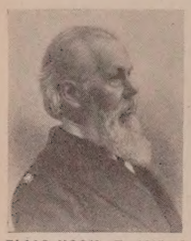
FREDERIK HOLMBERG—B. Sweden, Aug. 17, 1872. Cond., educator, writer. Studied, Chicago Coll. of Mus. Since 1909, dean of the Sch. of Fine Arts, Univ. of Okla. Res. Norman, Okla.

GEORGE AUGUSTUS HOLMES—B. London, May 10, 1861. Comp., org., author. F'd'r (1887) London Coll. of Mus. Has written musical, literary and technical works. Res. London.

MARGUERITE V. HOOD—B. Drayton, N. D. Author, ed., educator. Since 1930, Montana State Supervisor of Music. Member of Board of Directors, M. E. N. C. Res. Helena, Montana.

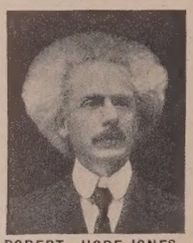


JEF VAN HOOF—B. Antwerp, May 8, 1886. Comp., teacher. Studied at the Flemish Cons., Antwerp. Teacher at the Beiaerdschool, Malines, Belgium. Orch. wks., piano mus. and songs.



ELIAS HOOK—B. 1805; d. 1881. Pioneer org. bldr. in Amer. Founder with brother George D. (1827) (Salem, Mass.) of org.-mkg. firm now known as Hook and Hastings, Kendal Green, Mass.

JAMES HOOK—B. Norwich, Engl., June 3, 1746; d. Boulogne, France, 1827. Comp., org. Wrote over 2000 sgs. part-sgs., cantatas. Song *Within a Mile of Edinboro Town* one of few now known.



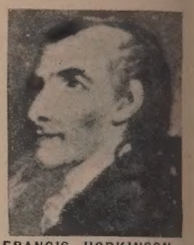
ROBERT HOPE-JONES—B. Hooton Grange, Engl., Feb. 9, 1859; d. Rochester, N. Y., Sept. 13, 1914. Organist, organ builder. F'd'r (1907) Hope-Jones Organ Co., Tonawanda, N. Y.

HELEN HOPEKIRK—B. Edinburgh, Scotland. Comp., pianist. Pupil of Leschetizky. Soloist in Leipzig, London, Vienna and with Boston Symph. Songs, pia. and orch. works, ensemble pcs.

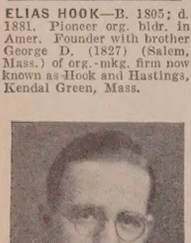
EDWARD JEROME HOPKINS—B. Burlington, Vt., April 4, 1836; d. Athenia, N. J., Nov. 4, 1898. Comp., org., editor. F'd'r (1856) The Amer. Mus. Assoc. Many miscl. works.

EDWARD JOHN HOPKINS—B. Westminster, Engl., June 30, 1818; d. London, Feb. 4, 1901. Comp., org., author. Member many English Mus. Asso. His organ book is a standard work.

HARRY PATTERSON HOPKINS—B. Baltimore, Md., 1873. Comp., org. Stud. at Peabody Cons. and in Prague (Dvořák). Many pia. pcs., songs, choral and orch. works. Res. Balt.

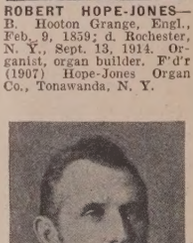


FRANCIS HOPKINSON—B. Phila., Sept. 21, 1737; d. there May 9, 1791. First Native Amer. comp. A lawyer by pr'f'sion; harpsichord pl'y'r. Wrote *My Days Have Been So Wondrous Free.*



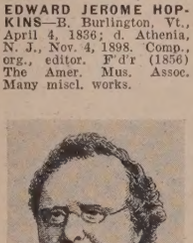
JOHN HOPPER—B. Sturgis, S. D., May 4, 1902. Pianist, teacher. Soloist with Seattle Symph. Has app. with Spiering, Clair Dux, and others. Mem. fac., Cornish Sch., Seattle, Wash.

STUART BLISS HOPPIN—B. Westfield, Mass., 1895. Comp., violinist, editor. Grad., New England Cons. Taught at N. E. Cons. Has written choral works, short orch. pieces.

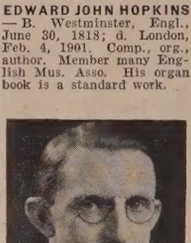


CAMILLO HORN—B. Reichenberg, Bohemia, Dec. 29, 1860. Comp., choral cond., critic. Pupil of Bruckner. Now active in Vienna. Has publ. a smph., choral works, songs and piano pcs.

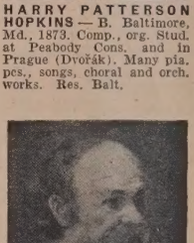
CHARLES EDWARD HORN—B. London, June 21, 1786; d. Boston, Mass., Oct. 21, 1849. Comp., pia., s'ger. Operatic mgr. in N. Y. Was cond., Handel and Haydn Soc., Boston.



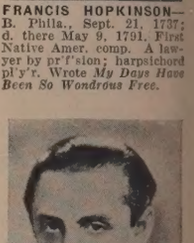
CHRISTIAN F. EMIL HORNEMAN—B. Copenhagen, Dec. 17, 1841; d. there June 8, 1906. Comp. Studied at Leipzig Cons. F'd'r of Konzertverein, Copenhagen. Misc. works.



ANTON HORNER—B. Gossengrün, Bohemia, June 21, 1877. Noted horn player. Studied at Leipzig Cons. Since 1902 with Phila. Orch. where he has made a distinguished record. Res. Phila.

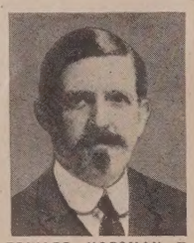


ROBERT VON HORNSTEIN—B. Donaueschingen, Ger., Dec. 6, 1833; d. Munich, July 19, 1890. Comp., tchr. Studied, Leipzig Cons. Was tchr. at Munich R. Sch. of M. Operas & other wks.



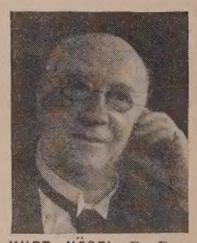
VLADIMIR HOROWITZ—B. Kieff, Russia, Oct. 1, 1904. Virtuoso pianist. Stud. at Kieff Cons. and with F. Blumenfeld. Has been soloist with leading orchestras, Europe and America.

WILLIAM HORSLEY—B. London, Nov. 15, 1774; d. there June 12, 1858. Comp., org. Mem., Royal Soc. of Musicians. A f'd'r of London Philh. Soc. Excelled in glees, and other chl. wks.



EDWARD HORSMAN—B. Brooklyn, N. Y., March 10, 1873; d. N. Y., July 27, 1918. Comp., org. Studied in Engl. Was organist various N. Y. churches. Wrote songs, anthems, organ pcs.

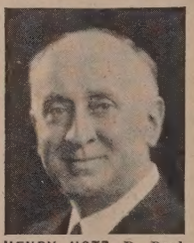
GÉZA HORVATH—B. Komáron, Hungary, May 27, 1868. Comp. Pupil of Schytte in Vienna. Dir. of a mus. sch. in Vienna. Has written many melodious piano teaching pieces.



KURT HÖSEL—B. Dresden, Jan. 28, 1862; d. there April 28, 1929. Comp., cond. From 1895 cond. of Dreysigsche Singing Acad. In 1907 was made R. Prof., Dresden Cons. Ops. and chl. wks.

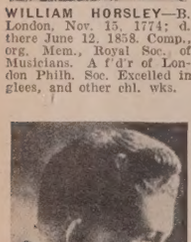
ELMER SAMUEL HOSMER—B. Clinton, Mass., Mar. 21, 1862. Comp., tchr. Since 1922, prof. of music, Rhode Island College of Education (Providence). Anthems, organ and piano pcs.

LUCIUS HOSMER—B. So. Acton, Mass., Aug. 14, 1870. Amer. comp. Pupil of Chadwick at N. E. Cons., Boston. Among orch. works winning him fame, are *So. Rhapsody* and *Scottish Rhapsody.*

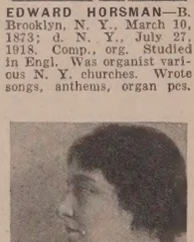


HENRY HOTZ—B. Reading, Pa. Comp., choral cond., singer, teacher. Former bass soloist, Old St. Peters church, Phila. Has won distinction as cond. various choral groups in Phila.

MAE EBREY HOTZ—B. Phila., Pa. Lyric soprano. Studied in Phila. Has appeared with Phila. Orch. and in opera, oratorio and recital. Soloist, First Church of Christ Scientist, Phila.



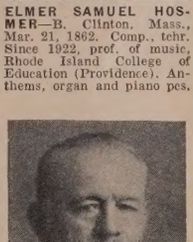
JUDSON HOUSE—B. Brooklyn, N. Y. Jan. 30, 1894. Tenor. Début with N. Y. Symph., 1915. Sang in Amer. première of Korngold's "Ring of Polycrates" (Phila.). T. with ldg. orch.



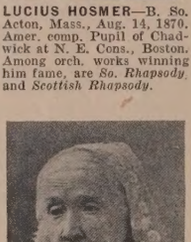
ROSALIE HOUSMAN—B. San Francisco. Comp., pia., lecture-recitalist. Specializes in historical recitals. Has written many songs, choral and piano pieces and Temple Services.

JOHN TASKER HOWARD—B. Brooklyn, N. Y., Nov. 30, 1890. Comp., author. Pupil of Howard Brockway and Mortimer Wilson. Orch. works, pia. pcs. and songs. Au., "Our American Music."

KATHLEEN HOWARD—B. Clifton, Can. Operatic cont., writer. Début, Metz, Ger. (1906). For 12 years, with Metro. Opera Co. Appeared at Covent Gar. Has written magazine articles and a book.



JAMES HAMILTON HOWE—B. Essex Co., Mass. Comp., pia., cond., lect.-recitalist. Former dean, Sch. of Mus., De Pauw Univ. Was cond., San Francisco Symph. Now in Seattle, Wash.



JULIA WARD HOWE—B. May 27, 1819; d. Oct. 10, 1910. Poet, preacher, philosopher, singer, patriot. Attained undying fame as author (also singer) of the *Battle Hymn of the Republic.*

WALTER HOWE—B. Boston. Comp., org. Former dir. of mus., public schools, Norfolk, Va. Has been m'g'r and ass't-cond., Worcester Music Festival. Organ works have won prizes.

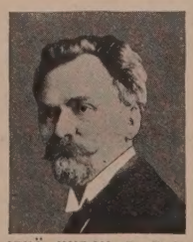
DOROTHY HOWELL—B. Birmingham, Eng. Comp., pianist. Pupil of Tobias Matthay. Since 1924 prof. of composition, R.A.M., London. Has written orch. wks. and a piano concerto.

LEWIS JAMES HOWELL—Comp., baritone, teacher, dir. His orig. operetta productions very successful. Dir. of various choral groups, incl. glee club, Univ. of Delaware. Res. Phila.

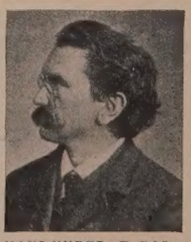
ALBERT N. HOXIE—B. Boston, Mass., Sept. 3, 1884. Dir. of music, vlnst., leader in boy work. A national figure in fostering the harmonica movement. Dir. of Phila. Harmonica Band.

W. PALMER HOXIE—B. Boston, Mass., d. Phila., Jan. 9, 1934. Vocal tchr., writer, critic. Studied in Italy. For forty years in Phila. Wrote several novels and a book of essays.

JULIAN HUARTE—B. Spain. Comp., pianist. Grad., Granados Acad., Spain. Studied Florence Cons. Début, Barcelona, 1917. Has toured Mexico, Cuba and U. S. and with Schipa.



JENÖ HUBAY—B. Budapest, Sept. 14, 1858. Comp., vlnst. Pupil of his father and Joachim. Succeeded his father as vln. prof. at Pest Cons. Many vln. works, a symphony and operas.



HANS HUBER—B. Schönewerd, Switzerland, June 28, 1852; d. Dec. 1921. Comp., teacher. Pupil at Leipzig Cons. Was dir., music sch., Basel Univ. A prolific writer in all forms.

GUSTAV HUBERDEAU—B. Paris, 1878. Noted dram. bass. Studied in Paris. With Manhattan Opera Co., N. Y. and Chicago Op. Co. Created *Oresteo* in Amer. première of Strauss' "Elektra."

BRONISLAW HUBERMAN—B. near Warsaw, Dec. 19, 1882. vlnst., author. Ct. vlnst. to Queen of Roumania, 1894. Many tours, Europe and Amer. Appeared with Patti in Vienna.

Twenty-Three Cents a Lesson

WHEN YOU GO to the British Museum, your guide probably will take you to the Gold Room where stands one of the rarest objects in the world. It is an indescribably exquisite vase of dark blue glass adorned with figures cut in cameo style in an outer layer of opaque white glass. The vast skill of the makers of this ancient Roman relic—found, during the Pontificate of Urban VIII (1623-44), in a marble sarcophagus—is immediately apparent to the amateur museum visitor. The remarkable thing about the vase (now known as the Portland Vase, because it was once owned by the Portland family), is that, so far as is known, it is the finest specimen of its kind in the world. Its value is so great that, if it were placed upon the market, its price would be fabulous.

This Portland Vase is one of the best illustrations of the law of supply and demand. A carpet tack is very cheap, for instance, because there are millions of the identical thing obtainable.

In the workings of supply and demand there is a great lesson for the teacher of music. The teacher's lessons are really a part of himself. Because of this he is entitled to be paid in proportion to what may be the value of his acquisitions. The lessons are not as valuable as he is, but rather as valuable as the public thinks he is. That is an important point. The public buys the teacher's teaching ability, plus his *reputation*. The Portland Vase, for instance, in addition to its intrinsic beauty, has gained immense reputation through the millions who have admired it. If a similar work of art were to be discovered today, it would probably take many years before it could acquire a value comparable with that of the Portland Vase.

THE PORTLAND VASE

In the excellent and comprehensive new biography, "Paderewski—The Story of a Modern Immortal," by Charles Phillips (The MacMillan Company), the great pianist is quoted as saying to the New York Music Teacher's Association:

"My pianistic wisdom was available in Warsaw, to private pupils, at the handsome rate of twenty-three cents an hour."

This of course was a price very remote from the real value of his services. In the period of his inspired youth, he must have been a remarkable teacher. Like Liszt and Rubinstein, Paderewski has made a place for himself as one of the very greatest pianists of history. In addition to this, his distinctive personality is so extraordinary, his activity so vast, his mentality so forceful, and his handling of affairs, as Fate has confronted him with them, so noteworthy, that he has become one of the great figures of history. Thus, there is only one Paderewski, and there will be but one Paderewski in history; just as there will be only one Josef Hofmann, one Rachmaninoff, one Gabrilowitsch, one Bauer, one Grainger, one Gieseking, one Iturbi. As the supply becomes more and more limited, the services of an individual become more and more valuable. If a student, who studied with Paderewski at twenty-three cents a lesson, had had the advantage of studying with him later in life, when he had accumulated greater life experience, he would have been fortunate if he had secured his instruction at one hundred times that amount. However, plus Paderewski's great reputation (if Paderewski were teaching), we would not feel it an exaggeration if we were to say that one thousand times the amount would prove a good investment—entirely from the business standpoint.

What! Two hundred and thirty dollars a lesson? Surely no teacher can give that much instruction in an hour? Certainly not. There is, however, a publicity value in studying with a great master, such as Hofmann, Zimbalist, Sembrich, or other artists of renowned careers, which is entirely apart from the value of the instruction received. This publicity value is of unquestioned business importance to the student, as a professional asset. When Leopold Auer charged sixty dollars a lesson, no worthy student who paid that amount made an ill-advised investment. We assume, of course, in this connection, that all students are primarily inspired with the ambition to attain the highest artistic perfection.

There is another great lesson in Mr. Paderewski's humble fee at Warsaw. The teacher who has the good sense to adjust his fees to the times and the conditions under which he is obliged to work, should realize that, with the changes that come to all who labor hard and intelligently, his income in the future may be greatly multiplied. The main thing is not to look down on what you are doing, or the amount you are receiving, but to endeavor to give the same kind of lesson you would expect to give if you were receiving ten times that amount.

Once when we were visiting Louis Lombard in his fabulously magnificent palace at Lugano, the brilliant French-American musician pointed to a stone wall in the garden and said, "That is the most valuable thing we have. It was made by Benito Mussolini, with his own hands, when he was a stone mason." When Mussolini was making that wall, he was building with the same thoroughness and vigor that carried him to the heights of the Italian Government. The idea he had at the moment was, undoubtedly, to make the best wall in the world. Never be ashamed of your work, no matter how humble it may be. Dvořák was not, when he played in café orchestras.

Richard Wagner, when he was a young man in Paris, spent considerable time in the making of arrangements of trite compositions. Even a manuscript copy of one of those works, in Wagner's own handwriting, would today bring a fancy figure at any antiquarian shop. But, while Wagner was working as a hack, he never lost his ideals. Do not be ashamed of any work you may be temporarily obliged to do. Be ashamed only when it is not done up to your very best capabilities. If Wagner had allowed hack work to become his ideal, his manuscripts would now be worth no more than wrapping paper.

Ideals, and ideals only, combined with energy and practical knowledge, are the basis of artistic creation.

This, then, is the inspiration of the Portland Vase—to strive to make your work so fine and so individual that it cannot help commanding the attention and the enthusiastic approval of as many people as possible. Until you have this ideal continually before you, you have not made the first step toward real progress.

THE ADVENT OF THE PIANO

NO ONE KNOWS exactly when the piano (originally the *fortepiano* and then the *pianoforte*) was invented. Credit was given to Bartolomeo Cristofori of Florence (1665-1731); but instruments called piano é forte (soft and loud) were recorded as early as 1598. Of the two examples of Cristofori's work, which seemed to be a vast improvement upon any existing instruments we may have for comparison, one is dated 1720 (Metropolitan Museum, New York) and the other is dated 1726 (Collection Kraus, Florence). The piano, in the more modern sense of the word, is therefore only a little more than two centuries old. The violin, as an instrument, is older, of course, since the Golden Age of the violin makers of Cremona may be said to date from Andrea Amati (b. 1520) to Omobono Stradivari (d. 1742).

When the little old instrument now in the Metropolitan Museum was made, Benjamin Franklin, who was to take such an interest in the music of his country, was already fourteen years old. One hundred years had passed since New York had been settled by the Dutch West India Company, and it had become a flourishing English colony. In Europe, Bach and Handel were both thirty-five years of age; but the world was to wait twelve years for the coming of Haydn and thirty-six years for the coming of Mozart.

It is unthinkable that anything will ever take its place. It is a string instrument played percussively and capable of an infinite variety of tone gradations. It is the instrument around which practically ninety per cent of modern musical cultural advance has crystallized. The violin, for instance, is an instrument of infinite charm and importance as a solo instrument and as a member or leader of the orchestral groups, great and small. If, however, the piano were removed as a background for violin literature, it is interesting to contemplate what would remain. The piano is obviously the universal instrument, and its advent has affected immensely the entire course of musical history.

ENJOY YOURSELF

SOME Samuel Butler wrote: "All of the animals, excepting man, know that the principal business of life is to enjoy it."

Whether this quotation comes from the Samuel Butler (1618-1680) who wrote the comical *Hudibras*, or whether it was the Samuel Butler (1835-1902), author of the magnificent "Way of All Flesh," makes very little difference; the thought is well aimed and penetrates.

So many, many people could have a "grand" time, and give others a rich measure of beneficent amusement, if they only would rid themselves of the pestiferous idea that life is such a sombre and serious cavalcade that one should be more or less ashamed if one seeks enjoyment, even in the manner in which the Almighty intended that we should seek it.

We have often noted that those who are most successful are those who take the most pleasure in their work. We might safely say that we have never known a successful performer, composer or teacher who did not find more fun in his music than in anything else. Only the musician knows the exquisite satisfaction that comes from soul expression, as the fingers pour forth their interpretation of some precious masterpiece or explore the interesting intricacies of some new work. It is the fun of it that paves the way to musical advancement.

Years ago we came to know the pianist, Reisenaur. He had been a Liszt pupil and in his early years had enjoyed great prestige, largely because of his giant technic and huge repertoire. He had played "everywhere" in the world where a pianistic audience could be found. Later in life he permitted his work to become perfunctory and admitted to us that he had come to detest playing of any kind. The consequence was that instead of finishing his career with undiminished fame, as did his master Liszt, interested to the very end in the best in life, his musical light flickered out and is now all but forgotten. He had lost the art of enjoying himself.

Each man after his own way knows what he likes to do best; and, if it does no injury to others, that thing is his legitimate avenue of pleasure.

CHEMISTRY AND MUSIC

THE ETUDE has frequently called attention to the fact that many of the greatest men in all professions have also had fine musical training.

Among the great Russians who have been famous in music and in other callings, the name of Alexander P. Borodin is outstanding. His "Prince Igor," upon which he worked twenty years, is one of the greatest of the Russian operas. It was necessary for his friends, Rimsky-Korsakoff and Glazunoff, to finish the score after his death.

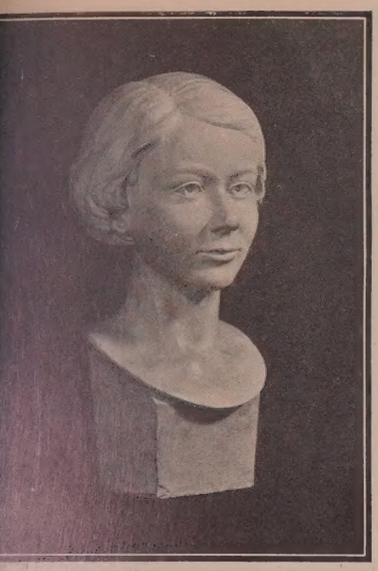
To Borodin, who was one of the outstanding chemists of his age and the author of a small library of books on chemistry, music represented a vital phrase of his life, wholly different from his regular professional calling. He found in music something which restored and refreshed his soul after his exhaustive labors in the laboratory. In 1876 he wrote to a friend, "When I am so ill I must sit at home, and can do nothing important, my head splitting, my eyes filled with tears so that every moment I must take out my handkerchief, then I compose music." At another time he wrote, "I must point out that I am a composer looking for something unknown. I am almost ashamed to confess to my composing activity. Others have the composition of music . . . the goal of their lives. For me, it is only rest, fun which takes time from my serious business as a professor. I am absorbed in my affairs, my science, my academy and my students. Men and women students are dear to me."

Scores of men in these days are finding solace and comfort in music, not to be secured through any other means.

WILL MUSICAL GRAFT END

A NOTICE circulated by Mr. John G. Paine, energetic and conscientious Chairman of the Board of the Music Publishers' Protective Association, makes interesting reading. The musical public is generally familiar with the methods used by certain popular publishers to "plug" songs and "numbers" as they are called. In other words, songs have been forced upon the public because their publishers had enough confidence in them to bribe all kinds of people into singing or playing these compositions in public or over the radio. The publisher with the most money or the most nerve had his wares exposed to public attention the most frequently, regardless of their merit. That is, many of the publishers entered into a kind of "racket" through which other publishers and other musicians were compelled to suffer by neglect. Mr. Paine writes:

> *"Orchestra leaders, musicians, singers and other performers will no longer receive compensation from music publishers for the performance of their numbers.*
>
> *"This was the unanimous decision of popular music publisher executives at a special meeting held today. Following the meeting a pledge was signed to the effect that the publishers would no longer furnish special arrangements or 'pay, give, furnish, bestow, directly or indirectly, or in any other manner present to any performer, singer, musician, arranger, or orchestra leader, employed by another, or to their agents or representatives, any sum of money, gift, bonus, refund, cut-ins, rebate, royalty, service, favor, or any other thing or act of value in order to induce such person to sing, play or perform, or to have sung, played or performed any works copyrighted or owned by us, directly, or indirectly.'*
>
> *"To enforce this pledge the publishers appointed Mr. John G. Paine, Chairman of the Board of the Music Publishers' Protective Association, to receive and investigate all complaints and to appoint an ex-judge of the Supreme Court to decide on the guilt of the alleged violator. If the accused is found guilty he must pay $1,000 for the first offense, and $2,000 for each additional violation. One third of this fine will go to the person or persons furnishing the information, and the remainder for administration costs."*



DR. ROBINSON'S BUST OF HIS DAUGHTER, PATRICIA

Music Study for Adults

An Illuminating Conference Secured Expressly for THE ETUDE with the Noted Educator

DR. FREDERICK B. ROBINSON

PRESIDENT OF THE COLLEGE OF THE CITY OF NEW YORK (THE LARGEST EDUCATIONAL INSTITUTION IN THE WORLD, WITH A STUDENT BODY OF FORTY THOUSAND MEMBERS)

A SELF PORTRAIT OF DR. ROBINSON IN LOW RELIEF, IN BRONZE

EDITORIAL NOTE:—*Dr. Robinson was born in Brooklyn, New York, October 16, 1883. After graduation from the College of the City of New York (A.B.) he secured, in 1906, the degree of A.M. at New York University and that of Ph.D. in 1907. He commenced his career as a teacher in the Public School system of New York City, but was recalled within a year to The City College, where he successively served in every academic grade or rank. He organized and directed the division of Vocational Subjects and Civic Administration of the College, which commanded wide attention among educators. Later he became Professor of Economics and Dean of the School of Business. He served as a lecturer on Economic Theory in the Graduate School of New York University. Thereafter, he became the recipient of many distinctions in the fields of education and economics, for his scholarly attainments. In 1927 he became President of the College of the City of New York, where he introduced many educational measures which have brought new renown to this institution, with its vast student body and its unusually high academic standards.*

Dr. Robinson is an extraordinary example of the theories he has advocated. There are few men with a well rounded aspect of life and living comparable with that of Dr. Robinson. In addition to his brilliant success in the field of education, he is known as a highly gifted speaker in demand for banquets, civic and cultural gatherings, and university functions. He has made addresses on different occasions, in several of the foreign languages (German, French, Italian, Spanish, Norwegian). He has won a reputation as an etcher (this he learned in his spare time one summer) and as a sculptor. Realizing the importance of music, he taught himself (at the age of forty-four) to play the violoncello and to play it effectively, though he makes no pretense of professional skill. By persistence and intense concentration, in sixty days he secured a surprising grasp of the instrument. He is the author of several works, including his well known "Effective Public Speaking."

Music, at City College, is a very important factor in the curriculum, although there is no course in the practical instruction of any instrument. There are three symphony orchestras regularly in the active study of scores ancient and modern, an excellent band, and a drum corps. The students get college credit for this ensemble work. Regular students, looking forward to an A.B. degree, are all required to take a course in musical history and appreciation. At the beautiful Skinner organ in the really magnificent great hall, seating twenty-five hundred, regular recitals are given by the head of the music department, the famous organist, Dr. Charles Heinroth. At the fine Adolph Lewisohn Stadium, symphonic concerts have been given by the Philharmonic Orchestra, during the summer months, since 1921. Among the famous conductors have been Stransky, Van Hoogstraten, Mengelberg and Hadley. Dr. Robinson's interest in this work is indicated by the fact that he wrote the broadcasting notes for the symphonic compositions of the initial series of concerts for students, held in the great hall of the college and in Carnegie Hall. This is believed to have been the first work of this kind ever done in connection with a symphony orchestra.

Why Brain Senility?

WHILE COMMENTING on the capacity of adults to take up new activities, Dr. Robinson said:

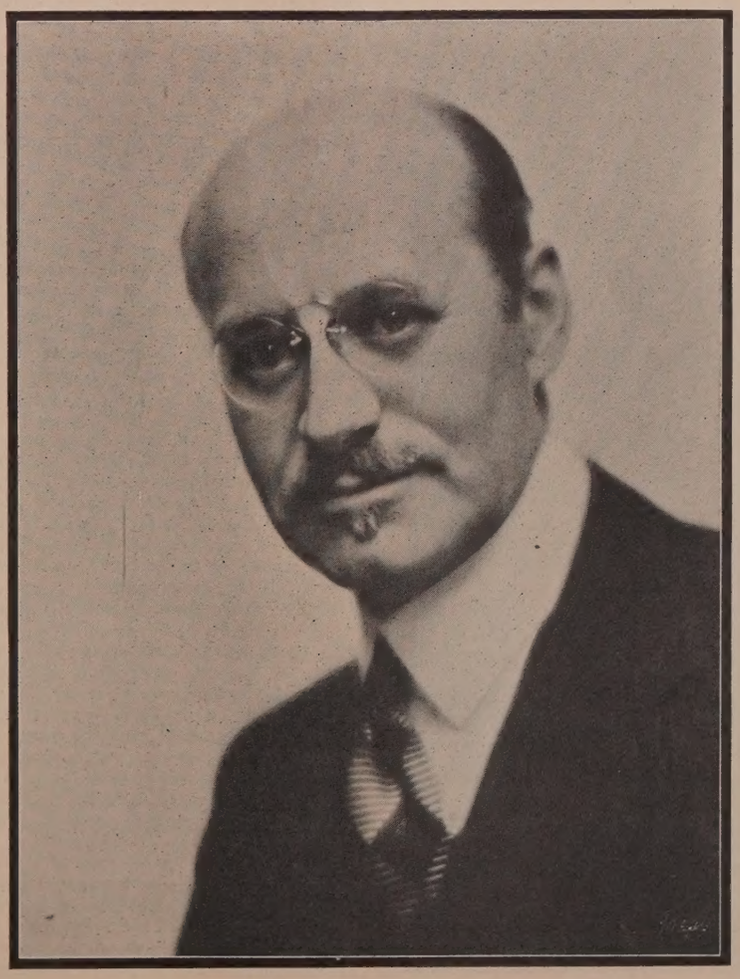
"When two years from the century mark, Titian (1477-1576) painted the 'Battle of Lepanto.' Michelangelo (1475-1564) at eighty-nine was producing masterpieces that shamed his younger contemporaries. Verdi (1813-1901) wrote a notable 'Te Deum' when he was eighty-five. Tennyson (1809-1892) gave us his immortal 'Crossing the Bar' at eighty-three. At the same age Cato started to study Greek and Plutarch started the study of Latin at the same period of his youth. Yet, we hear almost daily, from juveniles of forty or fifty or sixty, the stereotyped remark, 'I am too old to do that.'

"Not that there are not octogenarians and nonagenarians in spirit who have never seen more than twenty to thirty summers. We have a continual parade of forlorn men and women who, through their own stupid attitude toward life, have permitted themselves to become mentally aged in their youth. Perhaps the educators themselves are partly responsible for this condition. Up to a very recent period, education was looked upon by thousands in America as a kind of scholastic contraption that was to be merely a preparation for life. In truth, life itself is a continuous repetition of educational experiences; it is really a glorified school, bringing either tragic melodrama of deadening dullness, or a continuously thrilling pageant of delightful days. This is the distinctive conception which motivates the modern art of learning.

"In other words, our whole conception of education at The City College is that it has direction, but no beginning or ending. Age does not figure in my picture of education. There are other matters vastly more important than mere years. Until the physical processes of deterioration break down the body and mind, so that study becomes impossible, education never should stop. The unfortunate individual who ceases to continue studying any of the scores of interesting subjects that are always inviting those who have the will and the energy to study, is doomed to a kind of boredom which carries its own penalties. Money, position, family never can make up for the ennui which results from intellectual stagnation; joy in life is best sustained by the unselfish pursuit of new interests.

"THE IMAGINARY barriers which some build because they persuade themselves that they are too old for study, are really amusing. Some few manage to generate sufficient ambition to make a start but become so discouraged after a few steps that they stop. It is natural that progress at the start should be slow. If a man were to carry his arm in a sling for forty years, it naturally would wither. Many people with excellent minds have been carrying them in a sling of indolence for decades. Of course it takes time to bring the brain back into action.

"There seems to be an impression that the child mind is a superior mind and is therefore very much more receptive and plastic than that of the older person. Exhaustive experiments have shown that adult minds, in many instances, will produce, by test, higher averages than those of students in their teens. Thorndike, Dorland and others have proven this with numerous experiments. Therefore, if you have the ambition to take up a new study, do not let the 'Big, Bad Wolf' of age frighten you.



DR. FREDERICK B. ROBINSON

Investing Leisure

"THE WIDELY DISCUSSED 'new leisure' is nothing new to us at The City College; because for years, particularly in our night courses, we have emphasized the possibilities which may come through the profitable employment (let us call it investment) of leisure. Time and again we have demonstrated that age is a negligible factor. For instance, such a case as that of a gentleman with two 'college graduate' daughters, who was graduated with the *A.B. degree Cum Laude* and with the golden Phi Beta Kappa key, at the age of sixty, is by no means extraordinary. This man received marks of 95% and 100%, when lazy youngsters were permitting themselves to fail.

Music for Maturity

"MUSIC, AS A STUDY for adults, is so important that it seems somewhat trivial to discuss its possibilities and potentialities in a short conference. Have you ever thought of this phase of music? Music is an art in which the essential element is time. The time element in musical performance requires the mind and the body of the performer to present to the listener a vast number of notes and musical rhythmic patterns in which each note must be delivered to the listening ear at precisely the right split second of time and with the right touch to preserve the requirements of artistic performance. It is somewhat like the juggler who might be required to keep ten balls in the air at once, often moving at terrific speed, and making with them all kinds of fanciful, artistic patterns, according to taste and the canons of art. If the rhythm of one ball were to be disturbed the whole would be ruined. If the juggler fails he can go back and try his trick again. The musical performer may never do this. He must be absolutely right the first time. He can take no second chance, or the mood of his interpretation has been destroyed. In sculpture and painting the essential element is space. Because the musical performer must paint each note in both time and space, in its exact position, as the 'tone canvas' demands, the closest possible concentration is required, probably more so than in any other study.

"The degree of concentration, therefore, demanded by music is such that all other matters are blotted out of the attention for the time being, and the mind is rested and refreshed marvelously. If music did this and nothing else for those who have studied it, the reward would be adequate for all the time, labor and money invested. Countless business and professional people have found this so precious that they would not part with their musical knowledge and ability to play for any price. Because of the temporal (time) element in music, as compared with the spacial (space) element in the graphic and plastic arts, music possesses a singular advantage in our modern life.

"With the incentive which comes through the radio, music study is certain to become more and more widely followed, because only through the practical study of the art can the higher experiences of music be realized. This was my observation in learning the violoncello. I had always wanted to play an instrument. My knowledge of music was merely a knowledge of notation, acquired in the somewhat limited public school music course of my childhood. For instance, I knew nothing of the bass staff.

"Once, while at camp in the Adirondacks, the subject of the ability of a man to do what he aspires to do (within certain limits), irrespective of age, was actively discussed by a group of well known persons, including some distinguished musicians. My enthusiastic statement that the adult may often excel the youth in such an undertaking was challenged. The discussion became acute and I suddenly found that I was placed in a position where, in order to demonstrate my theories, I was 'elected' to study the violoncello. I secured a violoncello and a method for its study. My first step was to use my knowledge of physics and to indicate on the finger board, by means of pasting pieces of paper to indicate the imaginary frets, the location of the proper divisions that would produce certain tones. Then I learned the fingering carefully and began enthusiastically practicing the exercises. Two months later, in New York, at a gathering of my friends, including musicians, I played a program including the following:

Élégie ..... Massenet
Tre Giorni ..... Pergolesi
Largo ..... Handel
Spring Song ..... Mendelssohn

"I had procured a fine violoncello, and through it I have had innumerable hours of joy, though I do not pretend to be or have time to become a concert player. Music seems to give to the performer, who is engaged in other business or professions, a kind of mental vacation which is invaluable. Music is an ideal escape from tedium. In our new found 'leisure' something must be done to enable people to provide for this additional time, something better than cheap magazines, destructive movies, useless motor trips, and dance halls. Music may at this period of our governmental development prove of tremendous sociological value.

DR. ROBINSON AT WORK AS AN ETCHER

DR. ROBINSON WITH HIS FAVORITE VIOLONCELLO

Going for 'a Ride'

"RECENTLY I was asked to contribute to a publication an article upon the importance of hobbies. The value of the hobby is too great for most people to grasp. A hobby is looked upon by most people as a mere pastime—a kind of play; but it seemed fit to correct this in a measure, by the line of argument to come.

"Play is more than an emotional release; it is a wellspring of live interest which leads to expanded individuality, knowledge, power of critical observation and judgment and improved creative effort, not only in avocations, but also in the vocation which seems so far removed from this play. Let us consider the case of a person who takes up the violin as a source of pleasure. Very soon his ear becomes sensitive to delicate shades of quality in sound; he distinguishes variation in pitch and force; and he is delighted by many remarkable patterns of rhythm of which he was formerly unaware. His attempts to produce desired tones in pleasing succession on the violin make him better able to detect the tones of other instruments, the full orchestra, and of such things in nature as the calls of birds, the rustle of leaves, the roar of the waterfall, and the subtle music of woodland streams. A new world of sound is revealed to him.

"As he gains technical mastery over his instrument he appreciates more and more fully the art, not only of Kreisler and Casals, but also of masters of other instruments and of conductors and composers. He becomes an intelligent citizen of the democracy of music. Furthermore, just as his playing leads to new knowledge and superior taste, so the sympathetic understanding of the leaders gives him incentive to improve his own performance.

"One who adopts painting as a hobby sees a greater glory in the setting sun, discovers sweeter curves and more elusive tints in a baby's cheek, beholds the velvet browns in the woods of autumn, and catches the shadows, blue and purple, in the foliage of summer. Of course he is led to the galleries and receives the intimate messages of Velasquez, Rembrandt and Franz Hals. He reconstructs their lives and learns something of the manners, customs and even the government of their times.

The Spring of Eternal Youth

"THE RIDING of many hobbies is the best form of continuing education throughout life. It is the preservation of play in maturity; it is a process of constant liberation of the mind and spirit. That intelligence is most free which can go in most directions and be aware of what is happening wherever it goes. Such a mind has broken the shackles of ignorance and incapacity.

"Many hobbies bring one into contact with interesting people and create bonds of sympathy which are pleasant to bear. The hobbies make their possessor a better social being, both in the narrow sense which implies attractiveness of personality, and in the broader implication of coöperative participation in the affairs of the community. The man of many hobbies is usually an entertaining table companion and also a good citizen.

"Of course one may be limited by inferior general intelligence or by such physical handicaps as deformities, color blindness or bad hearing. These limitations narrow the possible range of activity. But each can find some field of amateur endeavor, the exploration of which will be helpful in making the most of such capacities as are possessed.

"A course dinner is to be preferred to a single bowl of oatmeal; a diamond of many facets is more brilliant and colorful than an uncut stone; many hobbies are better than one."

What Geography Has to Do with Rhythm

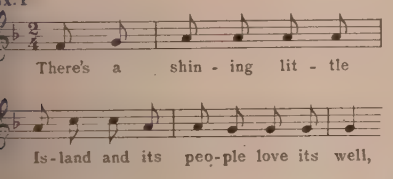
By Arthur Olaf Andersen

ONE OF THE most characteristic marks of identification in music is rhythm. There are other qualities hat enter into the matter of musical ex-ression, to classify it as having emanated rom a particular source; but all of these arks of definition are largely subservient and dependent upon the manifest pulsa-ions engendered by the spirit of the in-abitants as influenced by their geographi-al locations.

We talk of the lilt of the Irish tunes; nd in so doing we rarely stop to think of reland as situated on a happy-go-lucky Emerald Isle" with its gray days and its ay days and its consequent buoyancy of elings and light-heartedness. The gay-ess is the natural and normal psychologi-al reaction to the grayness, which in turn s the result of latitudinal and longitudinal ocation. We shall not go into the trade inds, the fogs, the rains, the turn of the Gulf Stream and other matters of the sort hat cause the grayness; but we will say hat all of these have to do with the char-cteristic lilt so popular with the Irish com-osers, from the time of the English Wil-iam Byrd (early 17th century) up to the resent.

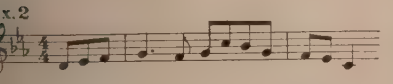
No finer example of this rhythmical ffect can be found than in the old tune, *Wearing of the Green.*

Ex. 1



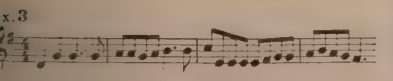
We find, here and there in the Irish unes, a melancholy note which is most harming and spontaneous. It touches the eart but, withal, the lilt remains as ex-mplified in the *Londonderry Air.*

Ex. 2



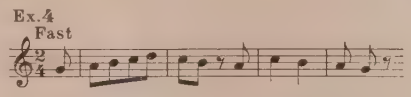
We could quote innumerable examples of his distinguishing feature of the Irish elodic trend; but we next move across he St. Georges Channel to England, to note slightly sturdier and calmer spirit in he emotional expression of the people as ypified in the music. Why? England is ut slightly east and south of Ireland and, eographically speaking, there should be ery little, if any, difference in rhythmical anifestation; but the slight southerly ex-osure and the proximity of the Gulf Stream, while not decreasing the fogs and he rains, yet have a tendency to create a nore stable and serene outlook upon life. We find this reflected in the tunes of the eople, in the flowing contrapuntal rhythm f their madrigals, sea shanties (chanteys), ountry dances and folk songs. A splendid llustration of this sturdiness of spirit is ound in the famous old folk tune, *My Man John.*

Ex. 3



Next we turn still farther east by south nd find ourselves in sunny Spain. Here we discover that a more or less spontaneous rhythmical emotion stirs the heart pulsations of the inhabitants. The aridness of the constant sunshine is bound to have its effect upon the people, and this could be no better exemplified than in the monotony of the castanet and tambourine rhythms so characteristic of this land of perpetual sunshine. A monophonic musical expression, with not much harmonic coloring but a distinctly rhythmical accompaniment, seems to be the satisfying medium of musical display of emotion. No better example of a folk tune could be given in illustrating this point than the following which is sung and whistled everywhere in the Iberian Peninsula.

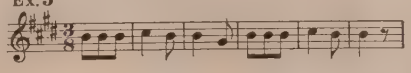
Ex. 4



We now wander north by a trifle east and across the Pyrenées into France. Here is discovered a different spirit in the rhythm and a more pronounced definition of chromaticism in the melodic trend, as compared with the straightforward declamation of the diatonic outline of Spanish music.

It will be noted also that the inner melody receives much more attention and that, while the monophonic still persists to a certain extent, the polyphonic receives a considerable amount of attention. Furthermore, the harmonic scheme is vastly more colorful, subtle and artistic; while the rhythmical settings are far more diversified, refined and intricate. Note the curious three-measure phrase of the following folk song, as illustrative of this latter point.

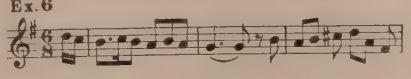
Ex. 5



That France is between the really light-hearted rhythms and the heavy, more ponderous accentuations in music is easily disclosed if we but move east by north across the Rhine into Germany. Here we find folk tunes of a more sentimental nature than elsewhere. The rhythms are more stolid and fixed, in the sense of being set. The melodies of the people are diatonic, but the trend of the art melodies is a mixture of the diatonic and the chromatic. It would seem that, up to a certain point, the farther north one travels the more opulent becomes the rhythmic variety in the music.

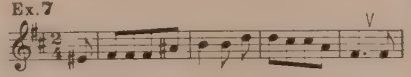
A good example of this variety is found in the folk song, *Auf dem Berge.*

Ex. 6



Due north, across the Cattegat, the Skagerack, or Baltic, brings us to the Scandinavian countries, Norway and Sweden; and we find here a naïveté of rhythm along with a melodic contour that is quite diatonic and yet inclined at times to progress in thirds. The following folk song, *Jeg Lagde Mig Saa Sildig,* gives this characteristic impression.

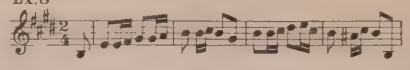
Ex. 7



There will be found a note of sadness permeating the sentiment of the music, and yet there is a feeling of sturdiness and strength in the rhythmical display, denoting that the geographical location has much to do with this phase of the musical expression.

Once more we turn eastward and cross the Baltic Sea to Finland, where we find much the same rhythmical accentuation as was displayed in the music of Norway and Sweden, but with less of sadness, as though life were easier and pleasanter in this inland country of forests, mountains and fertile valleys. Note the buoyancy in the following bit of folk song.

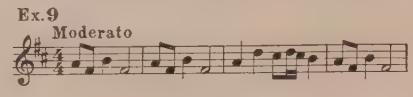
Ex. 8



Longitudinally, Russia forms the eastern boundary of that large area including Norway, Sweden, Finland, the Baltic States, Germany, France, Switzerland and other central countries; but latitudinally it is north of some of the Black Sea and Asia Minor.

It would seem that the bitter cold of the long winters, the snow, ice and sweeping winds of the steppes, have had much to do with the song of this people. Russia is noted for its persistent use of the minor mode and for its languorous, dull, fascinating, monotonous rhythms. In its music we find a mixture of many qualities which have seeped over the borders from the neighboring countries. We feel the quaint mixture of the Orient and the Occident; and yet, through it all, there is a deep-rooted strain of sadness, persecution, fate and resignation. The folk tunes abound in melodic intervals of fourths and constant motive repetition.

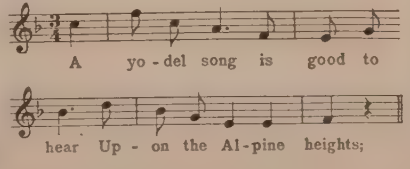
Ex. 9



This bit of plaintive melody, *The Song of the Volga Boatmen,* evokes a strong mental picture of weariness, suffering, and ceaseless, hopeless toil, so typical of the average folk tune.

We now travel south by west, across Poland, Czechoslovakia and Austria, to the small, mountainous Republic of Switzerland, where we halt to listen to what effect geographical altitude may have upon rhythm. In the folk songs of these "high-livers" is noted a strong tendency towards echo effects in the melody, as though the tones were wafted back to the singers from the distant crags and walls of the surrounding mountains. There is a sense of peace and sturdiness in the simple, straightforward rhythmical lines, and a feeling of security from any of the great burdens of life. Placid and sweet, their tunes ring forth in wholesome, cheerful strains indicative of freedom and contentment. Note the naïveté of the song, *The Mountain Boy.*

Ex. 10



Due south we cross into Italy, and the simplicity of the Swiss rhythms follows but the southern temperament at once becomes evident. There is the warmth of the sunshine and the consequent longitudinal effect of passion and sentiment. Even though Spain and Italy lie mainly between 40° and 45° longitude, the rhythms manifested in the folk music of the two countries are quite different. The monotonous pulsations of the Spanish accompaniment are absent, but a decisive metrical fervor is ever present in the Italian music. Not only is the variety in rhythm markedly different, but the melodic trend, while gay and light-hearted, is also more sentimental and intimate. The Neapolitan serenade, *O Sole Mio,* is a splendid example of Italian rhythm and characteristic melody.

Ex. 11

We now embark on a long ocean voyage from Naples to New York. Arriving in the United States, we are somewhat mystified as to where we can best locate the characteristic rhythm of this New World, situated between 30° and 50° longitude. It would seem that all rhythms and melodic tendencies of the European countries should be embodied in this vast area. But we find that the matter of latitude creates a vast difference; and, as America lies between latitudinal points not as yet considered, it would seem that this fact has as much to do with the matter of rhythm as has longitude.

To be sure America can boast as great a variety of climate within its boundaries as does the greater part of Europe, but it is not climate alone which influences the pulsations in the music. The physical geography of a country and its infusion into the lives of the inhabitants play a big part in the matter. As an instance, it is interesting to consider three European countries which lie longitudinally parallel with each other—England, France and Poland. When we examine the music of these lands we find nothing in common between them as regards spontaneity of rhythm or melodic line. All three are unmistakably individual as regards these musical characteristics; and consequently it must devolve upon the physical nature of each land to account for the vast differences in these attributes.

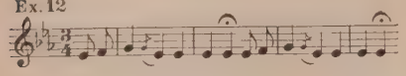
Physical geography has a very great deal to do with the comfort or discomfort of peoples, and this is reflected in the expression of their lives, whether this be through the medium of music, painting, sculpture, architecture or literature. Thus all art becomes immediately indentifiable with a certain land. But this expression of each land has not come without a vast amount of historical background; and it is this tradition that is thus far lacking in our "Land of the Free and the Home of the Brave."

The only melodies that are indigenous to America are the Indian chants. These are hardly characteristic of our present civilization and consequently are not expressive of the geographical effects on the present inhabitants. The Negro spirituals and croons are characteristic only of this race and are hardly to be considered as typically American, except as musical by-products of association and influence.

Some of the Stephen C. Foster songs, and a few of the folk melodies prior to and immediately following his period, may be considered as the beginnings of a definite musical folk lore; but we feel inclined to

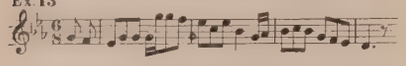
believe that the melodies of the lumber jacks, plainsmen and cowboys come nearer to being true expressions influenced by geographical surroundings than any others since America was discovered. Take, for instance, the monotonous rhythm of the *Poor Lonesome Cowboy* and its unimaginative melodic line:

Ex. 12



In this tune one can sense the loneliness of the range rider's life; the day-in, day-out dreariness, the constant longing for home, friends and personal attention. Then, as the sun sinks in all its splendor behind the mountains, his evening chant, *When the Curtains of Night are Pinned Back,* rings forth on the crisp air in all its sentimental pathos as he longs for his sweetheart.

Ex. 13



Other cowboy songs and lumber jack ditties are very similar in rhythmic design and simplicity of tonal progression to the above tunes, all of which, undoubtedly, are the result of geographical conditions.

We cannot but note the fact that geography has its direct influences upon the various arts of each country. Not alone is the rhythm of music affected by the nature of the landscape, the temperature and the different local forces of nature; but the rhythms in architecture, painting, and the other arts, also find themselves under the spell of nature's elements. Without this consistency of natural laws, there would be very little variety in the impulses of life. All music would be monotonous and uninteresting.

SELF-TEST QUESTIONS ON MR. ANDERSEN'S ARTICLE

1. *What characterizes the Spanish folk tune?*
2. *What is the expressive content of Scandinavian music?*
3. *In what way does climate influence Russian music?*
4. *Of what effects do the mountain singers make use?*
5. *Why is America not particularly rich in folk song?*

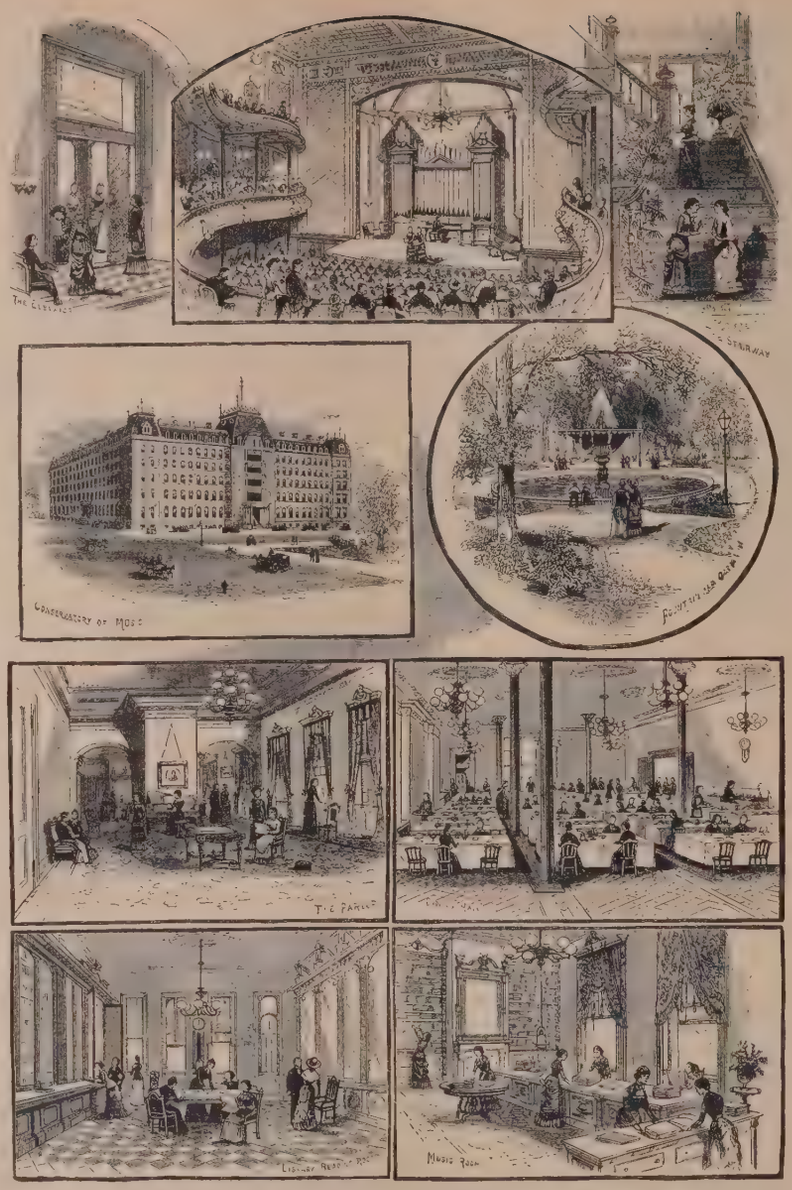
The Game of Musicians

By Nathan Shapiro

The following "Game of Musicians" requires for its enjoyment only a varied knowledge of the lives and works of the more well known composers and musicians. It may be played by two or more persons. One of the players leaves the room while those remaining decide upon a musician whose name will have to be guessed. The one who left the room is now recalled and has to ask various questions which will help him discover the name of the man chosen. The questions must all, however, be answerable only by "yes" or by "no." For example, the questions may be as follows: "Is it a man?" "Is he living?" "Was he a German?" "Did he live in the nineteenth century?" "Did he write any symphonies?"

The questioning proceeds thus until the one guessing thinks he knows what name was chosen. Then he announces the name. If, however, because of insufficient information, he guesses incorrectly, he is penalized by not being allowed to guess when it is next his turn.

The game continues thus, everybody being given a chance to guess. There is such a great number of composers, musicians and people in some way connected with music that the game may continue indefinitely.



THE NEW ENGLAND CONSERVATORY OF BOSTON, IN ITS PERIOD AT FRANKLIN SQUARE, FROM 1882 TO 1902

Here is a striking group of pictures of the New England Conservatory of Boston as it appeared in 1882. It is a reprint of a page in *Leslie's Illustrated Weekly.* This shows the famous institution as it appeared when the late Theodore Presser was a student there. The Conservatory was founded in 1867, having its rooms in the old Music Hall Building. The founder, Dr. Eben Tourjée, was one of the distinctive pioneers in American musical education. He was born in 1834 and died in 1891; and he is said to have introduced the class method of musical instruction in America.

As a youth Dr. Tourjée had conducted a music store in Fall River, Massachusetts, but later became an organist at Newport, Rhode Island. In 1859 he visited Europe, to inspect conservatory systems. At the same time he had lessons with August Hanpt in Berlin. On returning to America he was possessed of but one ideal, and that the founding of a great Conservatory. When the quarters in Music Hall Building had become too cramped, he acquired the old St. James Hotel on Franklin Square, as shown in the illustration, and converted this into a conservatory building. This served the purposes of the institution until 1902, when the very beautiful new building of the famous music school, with which so many celebrated musical personalities have been associated, was erected on Huntington Avenue.

The old building was, in its day, considered a marvel of elegance in musical education. Note the "Boarding House" dining room, the real elevator, the wonderful Music Hall, and the obvious scandal brewing at the foot of the stair in the cut at the upper right hand corner. Also observe that the ethics of advertising did not, at that time, prevent the Conservatory from using a picture of a beautiful public square in front of the building as an asset.

The Etude is constantly devising new ideas and plans for promoting practical music study. In the October issue we shall announce one of the most useful ideas we ever have evolved in this connection.

Making A Fist

By C. M. Littlejohn

Of inestimable value to the young piano student is the simple clenching of the fist, not only for strengthening the fingers and whole hand but for gaining the proper position of the fingers over the keyboard. This position is discovered by observing the fingers as they are slowly released from a tight grip.

The act of opening and closing both hands slowly and strongly, making the grip as tight as possible when the hand is closed and forcing the fingers to their maximum extension when the hand is opened, constitutes one of the finest of daily exercises. Every muscle of the entire hand is brought into play by this stimulation of a pleased pussycat who "makes dough" by alternately closing his paws and re-opening them with claws stretched to their fullest extent. Muscles and tendons are made more flexible and elastic by this process of daily exercise.

Somewhat similar is the "trigger squeeze," invariably practiced by "crack shots" of the army. This is a daily exercise of the marksman with or without the rifle. It includes a slow closing of the trigger finger into the hand being uniformly tightened by degrees. This so-called "trigger squeeze" makes for greater accuracy inasmuch as it prevents jerkiness and throwing of the aim off the center of the target.

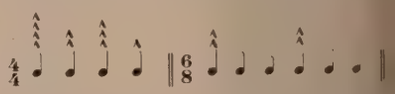
Every marksman, sharpshooter or wearer of the "expert rifleman" badge in the Army is an exponent of the trigger-squeeze and a master of this fundamental principle in army shooting, which has been inculcated as part of every soldier's training and widely adopted outside. It provides training in the control of the "trigger" finger, and in the muscular proficiency of the entire hand.

When the practice of the day is begun, the knotty little fists of the young pupil are held directly over the keyboard, knuckles up and closed fingers beneath. By slowly undoing the grip, the student, when fingers are just about mid-way toward an extended position, will find that a good, arched hand formation has been achieved, one that should be painstakingly retained during practice hours.

Teaching Accents

By Gladys M. Stein

When young pupils have difficulty in understanding the differences in accents the teacher should mark the beats of the measures in the following manner:



The note having the most marks over it receives the heaviest accent, and the others are played accordingly.

A few weeks' drill in this kind of work will do much to improve the pupil's rhythm.

* * * * *

Fussed Up

"Are you positive," demanded counsel, "that the prisoner is the man who stole your violin?"

"Well," answered the witness, "I was until you cross-examined me. Now I'm not sure whether it was a fiddle or a phonograph."

Maurice Ravel

The Man, The Musician, The Critic

Including a personal conference with the master, secured expressly for THE ETUDE, *by the eminent French Pianist-Lecturer*

MAURICE DUMESNIL

THE ILE-DE-FRANCE stretches, at the north of Paris, on a length of about thirty miles between the ne, the Marne and the Oise. It is able for the clarity of its skies, the mony of its horizons, its valleys, rivers l rolling hills. A historian once called 'a garden of flowers and stones." This perfectly adequate. Tourists love it for forests, the parks, the old fortresses and oric churches which form its armorial. it must be loved also for all that the otion of artists and writers has added its prestige. And truly, recollections n to surge with each new mile of the d: Victor Hugo, at Bièvres; Gounod, Saint-Cloud; Debussy, at Saint-Ger-n; Corot, at the lake of Ville-d'Avray; a, at Médan; Flaubert, at Mantes—ntes-la-Jolie, a name so well deserved, it is so pretty, built in a nest along the ne and in olden times a border town of nce which William the Conqueror, ke of Normandy, plundered and burned, ling his death in a fall from his horse he galloped through the flames and the mbling houses.

arther on, at Giverny, we can see, intact, house of Claude Monet, with its en-nted garden and, across the road, the ous pond where he painted his lilies. other parts, Renoir, Sisley, Millet, anne and Daubigny found their delight. vas there that they enjoyed, along with imple life, the happiness of painting at ime when the world was at rest and r existence could be devoted entirely their ideals. Then the Ile-de-France preserved the original aspects of its harred beauty. It was free from in-ling industries, from so many factories their attendant workingmen's cottages, ch have mushroomed so disastrously und Paris for a score of years. Its toral life was still unsophisticated. The ssoming trees in which the birds sang ly in the spring, the undulating fields golden wheat and the songs of the har-ers in summer, the echoes of the hunt-horns through the rusty forests in the umn, and the icy landscapes of winter; of these were a pure source of inspira-n to artist, painter, poet or musician.

Where Primitiveness Prevails

TILL WE MUST NOT be pessimistic. Many corners remain untouched; and know a few, which, like oases in the ert, stand a good chance of remaining poiled for a long time, because they pen to be remote from main highways to enjoy the privilege of not counting railroad station among their official nicipal buildings.

Montfort-l'Amaury is one of these rare e cities. It is indeed a small town, for population does not reach two thousand abitants. Yet it is one of the most de-ntful places of the Ile-de-France. If follow, past Versailles, the road to ttany, you will first pass through Saint-, famed for its national military school, West Point of France. After a few es you will leave the road of Rambouil-on your left, pass the charming village Pontchartrain, after which the lake near w Orleans is named, and reach an ave-of shady trees branching off to the and toward a church tower on the hill among the woods. You will feel quite near Paris still. In fact, you are only twenty-five miles from the capital, and the ride has taken less than one hour. But when you land in the old streets of Montfort, you might well be several hundred miles away. The houses, the cobble stones, the narrow sidewalks, the massive doorways, the picturesque pointed roofs, the bulging attics, the elevated gardens, the cloister of Robert the Devil, the ruins of the old chateau where Simon de Montfort was born in 1165, the church famed for its stained glasses, everything joins and conspires to convey the impression of a great past which is still preserved and well alive. You can hardly imagine that you are—in Brittany! Still it is true. Montfort-l'Amaury, centuries ago, was part of the Duchy and stood as an advanced sentinel in the heart of France. If you happen to arrive there on a certain day of August, you will find the little city celebrating the "Fête" of Anne de Bretagne, you will see the ducal coats of arms on the decorations of the streets, and the people wearing typical Breton costumes, hats and bonnets.

MAURICE RAVEL

The Master of "Belvédère"

IT MAY BE also that you will meet a man of short stature, seemingly frail and of slender, almost angular figure, yet obviously full of stamina, with rather prominent nose and brilliant eyes dotting two thin cheeks. You will notice the flexibility of his gestures, his somewhat distant but most courteous attitude, the discreet elegance of his clothes: Maurice Ravel. For Ravel, Parisian among Parisians, has made his permanent home in Montfort-l'Amaury and has become its most prominent citizen. There he bought a house shortly after the war, remodeled it, enlarged the garden, and built a "Belvédère" which gave its name to the property.

"Belvédère" is located up a hill and at the curve of the road to Houdan. The site is one of the most admirable of which one could dream. From the terrace in back, are discovered miles and miles of smiling country following the immediate perspective of grey stone, quaint chimneys uttering ribbons of blue smoke, turrets and gargoyles. On the other side, as a well marked contrast, a large estate stretches its green lawns and its venerable trees. "I love this," says Ravel, as he points out, "here, the Ile-de-France, and there—England!". Still, Ravel was born in the south, in the Basque country, which stands on both sides of the Franco-Spanish border, on the Atlantic side, as Catalonia does on the Mediterranean. The inhabitants may be of French or Spanish nationality; but they are primarily Basques, or Catalans. And in turn, the southern spirit dwells in them. This is why Ravel, most Parisian of composers, is at the same time the most Spanish of artists, and evokes the idea of a Spanish musician after Goya and Manet.

Ravel was, at the Paris Conservatoire, a student of Charles de Bériot (son of the illustrious violinist) for the piano, and Gabriel Fauré for composition. He never aimed, however, at any pianistic success, being already at that time most involved in his creative work. I remember clearly my first glimpse of him at the Maison Erard. It was at one of those monthly auditions which M. de Bériot gave in the small recital hall of the celebrated piano house, for the purpose of getting his pupils accustomed to public playing.

As a young aspirant for admission to the Conservatory, I followed those exercises most assiduously. A special feature of each program was the appearance of a composer presenting several of his piano works. Ravel was one of them. I can still visualize this high stiff collar and Lamartine tie, and the side whiskers which gave him the aspect of an Austrian diplomat. But most of all, I was impressed by the originality, the distinction, the shimmering colors of the *Sites auriculaires,* the *Menuet antique* and the *Pavane pour une Infante défunte,* which he played on that occasion. From the very beginning, his piano music showed a real inventor; it was already supremely distinguished and bore the unmistakable, characteristic seal which has remained absolutely his own through the development of his career.

A Musical Martinet

RAVEL is an aristocrat in music. He attains a sort of perfection in good taste and style. His musical scruples are extreme, and he never allows himself any kind of facility. Careless, prolific writing fills him with horror. His reserve is such that some may accuse him of lacking sensitiveness. Still his harmonic research rich in "finds," his colorful and dynamic rhythms, the power of the climaxes which he so well knows how to build; all of these show how sensitive he is. Sometimes, however, his reserve has been misunderstood, even by some of his most ardent admirers. By insisting too much upon his horror of pedantry, his fear of pomposity, there has been created a belief that he is at his best in miniatures. Nothing is farther from the truth. Ravel has written many large works: the two suites of "Daphnis and Chloë," the "Spanish Hour," the *Bolero,* and the *Spanish Rhapsody,* not to mention his string quartet and other works of chamber music.

Still it is true that he hates bombast and for this reason carries self-control and restraint to the highest degree. Anyhow, what does *size* itself matter? It seems that we live at an age when long, heavy works are out of date. Who would deny that, in poetry, a sonnet may contain more beauty than a long, tiresome epic poem? One *Prelude* of Chopin, to my mind, means more than all of Brückner's boresome symphonies. It is related that a celebrated musician once said, jokingly, "Ravel is the most perfect of Swiss watchmakers." By which he probably meant that Ravel's music is mounted like a marvelous piece of machinery, like one of those extraordinary time pieces which are regulated at one tenth of a second. This joke is at the same time remarkable praise, for it expresses accurately the perfection of the minutest details which is his own.

A Noble Lineage

LIKE MOST of the great piano writers, Ravel descends from Liszt. Most noticeable in this respect is the *Jeux d'eau* (*The Fountain*), written in 1901 and his most popular piece. There will be found a striking resemblance in the way of handling the piano, but, on Ravel's part, a richness of harmonies, an audacity and a power of description, which belong to him only. The date of composition should be given especial notice: 1901 marks the end of Debussy's *première manière,* or first style in piano writing; after which an evolution came and can be detected in the "Estampes," dated 1903. Previously, Debussy had created many lovely pieces of modest proportions and rather easy pianistic writing, which have not aged in the least and have preserved their charm absolutely intact. Still the change came with the "Estampes" which opened the period of Debussy's greater manner. And many see here, especially in the first number, *Pagodes,* a trace of the influence exercised by *Jeux d'eau* which had appeared in the meantime.

One of the characteristics of Ravel's piano music is the clarity and limpidity of its graphic notation. It is most perfectly and completely written out. All the magic tones are there in black and white, and in all of their details. An adequate interpretation should therefore be an easy matter, for one endowed with a capable technic and following the text scrupulously. But,

on the other hand, there are a certain subtle insight, and also an effort of imagination, which often surpass, and by very much, the possibilities of the average executant.

This needs a little explanation. In Beethoven, Schumann or Liszt, for instance, the expression, the emotion, the passionate or dramatic feelings, are there in their primitive, genuine condition, and more or less in the state of raw material. Each interpreter can use them through the channel of his own nature, in many ways dictated only by individuality. This does not hold true with Ravel's music, and there is only one kind of poetic sensitiveness which is suitable—the author's own. Therefore it will be well for the performer to remember, at all times, the features of Ravel's personality, in order not to trespass and thereby betray his intentions.

The Critic Speaks

ACCORDING TO Alfredo Casella, Ravel has been termed, at the same time, "scholastic" by a certain number of French modernistic composers, and "tarabiscoté (over-concerned with details)" by some never-satisfied people.

"Both definitions contain a good deal of truth," states the Italian composer; "but it is precisely because Ravel has known how to achieve a miraculous equilibrium between sane tradition and an ardent thirst for novelty, that he asserts himself as the greatest musician in France since Debussy. In any case, only one thing matters in Art: that the creator should reach those mysterious spheres where spirit and matter are blended in one whole, and where it becomes impossible to separate fantasy from technic, so perfect is their blending."

Creative "Periods"

LIKE THE OTHER great masters, the style and the harmonic system of Ravel have undergone several changes. In the period from 1901 (*Jeux d'eau*) to 1910 ("Daphnis and Chloë"), he was, like Debussy, Florent Schmitt or Gabriel Dupont, within that certain characteristic harmonic *climat* which prevailed at the beginning of this century. The same had happened to Bach and Handel, Mozart and Haydn, Chopin and Schumann, for instance, in other periods. This *climat* is properly indescribable, immaterial. Still, it exists and exercises a sort of general influence on the most personal musicians. It is as an emanation from the air, from the myriads of atoms that roam around us and encircle all forms of art. This has been the cause of a certain bringing together of Ravel's and Debussy's names by some people who revel in disclosing plagiarism. It is quite unjustified. Debussy and Ravel may be termed neighbors, harmonically; but they are different. Generally speaking, Debussy is more in the *major* mode, while Ravel is in the *minor*. Debussy loved the wholetone scale, at least in the middle period of his life; while Ravel never used it, even if sometimes he came quite near-by.

Ravel's renewal of style came with the "Trio for Piano and Strings," written in 1913, a renewal which confirmed itself in the "Tombeau de Couperin" (1916-17) and in his subsequent works up to the present time. In this new style he does not repudiate the past; but he looks for more and more simplicity and in consequence his harmonies are less loaded, while in the "Concerto for Piano and Orchestra," he admits that he thought of Mozart and Saint-Saëns, whose perfection of form he considers supreme.

Without a doubt, Ravel is one of the greatest orchestrators in the annals of music. He is a wizard, a magician. Those who have heard his orchestral version of Moussorgsky's "Pictures from an Exposition" will understand just what I mean, and will agree that when the art is carried to such a point, it must be placed on the same level with that of the creator himself!

Explorations

THE TREATISES of orchestration, from Berlioz and Rimsky-Korsakoff to Guiraud and Widor, show us which are the good notes and the bad notes of each instrument. In the olden times these rules were followed very closely; but gradually, in their search for novelty, composers began to explore what had been considered as forbidden land. They tried to investigate and to see if this would not yield new effects. The members of our orchestras know well the avidity of composers who come to them in great secret and ask confidentially for some new way to get sounds hitherto unknown, out of string, wood or metal. They make notes, go home, try to use the advice; and later we hear the result—the horns strangle themselves; the clarinets sing through their noses, with a fearful twang; the bassoon growls as if it had caught cold and had become hoarse; and the strings hiss like snakes in a tropical jungle! But Ravel is so subtle, so tasteful and so discreet, that he conquered only the parts of this forbidden land which he knew would prove valuable. He was able to exploit the new resources with great cleverness; whereas his imitators wandered blindly and ignorantly, got caught in the swamps, and finally bungled everything! The same had happened with Debussy's imitators as regards coloring: what the master had handled in delicate, soft hues, was treated by them with a heavy tar brush!

Spain holds an important place in the production of Ravel. He does not, however, call on its folklore; and the themes of the *Spanish Rhapsody* and the *Bolero* were invented by him. His use of folklore has been altogether very slight. In the list of his works we find, as derived from it, only a few Greek songs and harmonized Hebrew melodies. May I say, in passing, that the latter have contributed to spread some belief that Ravel belongs to the Hebraic race, which is contrary to the truth. Born at Ciboure, Basses-Pyrénées, Ravel descends from Saracen ancestry. Ciboure is a small town just across the river from St. Jean de Luz. When the Moors occupied Spain and attempted to conquer the south of France, they took Ciboure and laid siege on St. Jean de Luz, unsuccessfully. Many of them settled in Ciboure, however, and this is the reason why a strong Saracen element has remained in the population.

The Litterateur

BEFORE THE WAR, Ravel collaborated regularly, as did Debussy, on several music magazines. In February, 1912, he gave his first contribution to the "S. M. I.," a monthly bulletin of the *Societé de Musique Indépendante*. The date of its issue makes the following excerpt particularly noteworthy.

"By an ironic coincidence, the first work about which I am called to report happens to be my own *Pavane pour une Infante défunte*. I do not feel in the least embarrassed to talk about it: it is sufficiently old to let the composer give it up to the critic. From so far, I do not see its merits any more; but, alas! I can see its defects very well: the influence of Chabrier, which is too obvious, and the rather poor form. In my belief, the remarkable interpretation contributed much toward the success of this timorous, incomplete work."

This frankness and sincerity of the composer in his self-criticism certainly allowed him to speak in the same open way about others. It is most interesting, from the historic standpoint, to reproduce here several parts taken from other articles which appeared during the same year. Time has passed since then, and the reputation attained by the writer makes them appear in the light of capital documents.

Will in Creative Art

THE FIRST one discusses Brahms and César Franck:

"This 'long patience' or will-power in which Buffon rather unluckily thought he had discovered the very essence of genius, is only in reality a helpful adjuvant. The principle of genius, that is, of artistic invention, can be constituted only by the instinct, or sensitiveness. What the naturalist perhaps meant only jokingly has caused a misunderstanding which is more harmful and relatively modern—the idea that will-power can rule the artistic instinct. Will-power must come only as the artistic servant of this instinct. It must be a robust, clear-minded maiden who will obey her master's orders intelligently, will carry out his instructions faithfully, help him pursue his road without ever trying to lead him astray, bring the magnificent clothes which will adorn him, but never select among her own wardrobe any unusual clothes, as sumptuous and tempting as some of the garments may be.

"In some cases however, the master will be so weak that the servant must support him, or even take the lead. The product of such abnormal association is rather pitiful, musically at least. Still, it may satisfy certain listeners, whose nature happens not to be over-sensitive. What one feels tempted to appreciate particularly in these sulky works is the *métier* (the technic, the writing experience). Bnt in Art the *métier*, in the absolute sense of the word, cannot exist. In the harmonious proportions of a work, in the elegance of its architecture, the part of inspiration is almost unlimited. Developments created by will-power will only prove sterile. This appears very clearly in many works by Brahms. One notices it in the "Symphony in D major." The ideas are of intimate, sweet musicality. Although their melodic outline and their rhythm are very personal, they can be linked up directly with Schubert and Schumann. However, their progression seems to become hard and difficult as soon as they have been presented. It seems that the composer was obsessed, all the time, by the desire to equal Beethoven. But the charm of Brahms' inspiration was, by nature, incompatible with those large, fiery, almost disorderly developments which are the direct consequence of the Beethovenian themes, or which, rather, spring up from his very inspiration. Brahms acquired, through study, the *métier* which his ancestor, Schubert, naturally lacked. He did not discover it within himself."

A French Conceit

OPINIONS MAY DIFFER as to the preceding appreciation of the German master's esthetics. It reflects, however, the attitude taken by many in France as concerns Brahms. It is said, often, that the French public does not like Brahms and does not understand him. Thus presented, the statement is wrong. Everybody understands Brahms. How could it be otherwise, since his music is so perfectly clear and uncomplicated? But the French people much prefer a certain part of Brahms' works, namely, the songs and piano pieces, to the greater symphonic or chamber music works, which appear to them in the light of great big "machines" diluted for the mere sake of development, and of proportions not in keeping with the simple charm of the original ideas.

Now as to César Franck. Buffon continues:

"Must we attribute to similar causes the disillusion which comes to us after each new audition of César Franck's "Symphony"? Probably; and this though the two symphonies (Brahms' in D major and Franck's in D minor) are quite different in both thematic value and working-out. Nevertheless, their defects come from the same source—disproportion between the ideas and the development. In Brahms we find a clear and simple inspiration, in turn playful and melancholy; and along with this are developments which are scholarly, grandiloquent, entangled and heavy. In Franck, we have a melody of serene, uplifted character, daring harmonies of singular richness; but a poverty of form which is appalling. The construction of the German master is clever, but one feels too much its artificiality. In Franck, there is hardly more than an attempt at construction; groups of measures, or entire pages, are repeated, transposed literally. He abuses, awkwardly, the old-fashioned scholarly formulas. But there is one point where the superiority of Brahms manifests itself: his orchestral technic is most brilliant. Franck, on the contrary, commits quantities of instrumental blunders. Here, the basses crawl clumsily, making the rest of the strings still more heavy and dull. There, loud trumpets double the part of the violins. At the time when the inspiration soars to greatest heights, one is disconcerted by sounds of carnival."

(*Continued in Next Etude*)

RAVEL'S RESIDENCE AT MONTFORT-L'AMAURY

Passing Notes

By FLORENCE LEONARD

A double bass basso: Lablache, the famous basso, a man of enormous size, played the double bass in the theater in a small Italian town. Here he had the chance of his life when the principal bass singer was indisposed. His success in the singing part was instantaneous. His voice was so reminiscent of his instrument that, when Weber heard him sing soon after his début, he exclaimed, "By heavens, he is a double bass still!"

Patti's earnings in opera were said to be the largest of any singer, and her active career was the longest. In certain South American engagements she had a contract for sixty nights at six thousand dollars a performance. Caruso was paid ten thousand dollars a night for a limited number of performances.

Frieda Hempel had planned a career as a pianist and had appeared in concert at the age of sixteen before she was told that her voice would make her famous.

THE FAMOUS PORTRAIT OF LUDWIG VAN BEETHOVEN, BY H. WULFF

Beethoven the Humorist

By Jerome Bengis

TO PICTURE Beethoven as a stern, over-serious personage would be quite as incorrect as to fancy Haydn as a musical Chatterton or Schubert as a profound enigma. He had his serious moments, it is true; and, when he wrote his Heiligenstadt Will, his words were not the revelation of a mere serious mood, but of a despair bordering on tragedy. Nevertheless, in spite of this man's pathetic existence, he never quite forgot his sense of humor; and the Beethoven who wrote the *Scherzo* of the "Ninth Symphony" is hardly less humorous than the man who composed the rollicking finale of the "First."

Beethoven's humor, however, is never of the exquisite sort; for the artist is never unlike the man. The *Allegretto* of the "Eighth Symphony" and the Russian-like boisterousness of the finale of the "Seventh" surely were not meant to lull one to sleep; whilst the middle section of the *Scherzo* of the "Fifth" sounds like an impish dance of gnomes. But let us turn from the man's music to his personality, and we shall understand that side of his nature which never really aged, in spite of his deafness or the unsatisfied yearnings of his love-life.

Genius at Leisure

LET US START with Beethoven's little stroll with Goethe down an avenue at Baden. This does not refer to the occasion when Beethoven refused to bow to the aristocrats (an event which was, there is reason to believe, only another one of Bettina Brentano's romantic inventions, or a gross exaggeration at the least). But let us imagine these two geniuses as they walk along one fine afternoon—Beethoven in quick movements, as was his custom, with his short, stocky body bent forward, and speaking loudly and gesticulating conspicuously, thereby attracting the attention of some of the more curious passers-by; while Goethe, with an imposing and dignified bearing, walks more sedately, and finds it somewhat difficult to keep up with his friend. As they move on, people stop now and then and bow to them.

Goethe, who, in his heart feels highly complimented by these lavish signs of respect, will not admit to himself that this is the case. He turns to Beethoven and, with a somewhat pompous air, says, "These people show me too much respect. I do not approve of their bowing to me so continually."

At which Beethoven gives him a little side-glance and replies, "But perhaps they are bowing to me as well, Your Excellency."

It is to be noted that Beethoven used the title, "Your Excellency." Whether or not this was ironic must be imagined. But of one thing we may be sure—that there was a clever little twinkle in the master's eyes as he uttered the words; and he doubtless gave a little chuckle as well.

Sharp or Tender

WE WILL GO ON a few years. Beethoven's humor is revealed again by a little incident that has a dash of Shavian irony in it. It is 1816, and an obscure musician by the name of Anselm Hüttenbrenner has brought for Beethoven's inspection an overture to Schiller's "Robbers." We can see the young musician waiting anxiously as Beethoven carefully studies the manuscript. What the master's thoughts really are may well be imagined by anyone of even slight psychological insight; for soon we find him turning to the eager musician to say, "I am not worthy that you should come to me." The other, overcome by this compliment, leaves the house thinking himself a titan; while Beethoven can do nothing other than smile to himself.

But somewhat previously, in the same year, Beethoven's humor had rippled to the surface. Del Rio, the tutor of Beethoven's nephew Karl, has called. Beethoven, suddenly aware of his untidy appearance (which he takes the trouble to observe only on rare occasions), jumps up to put on his coat. Upon which, however, to his great embarrassment, he sees that Del Rio has noticed a hole in his coat sleeve. Beethoven hesitates. He does not know whether to put his coat on or to leave it off. There is an instant decision; and, with a coarse but forced laugh, he puts on the coat, with the remark, "I'll put it on! You've already seen it."

These two incidents, the first so deliberately ironic, and the second so poignant

and pitiful, endear Beethoven to us all the more; and we see that, if at times he can be as subtle as Voltaire himself, at other times he can be as artless as a child. If we are a little afraid of the man who so cleverly fools Hüttenbrenner, we must love with all our heart the one who so touchingly reveals himself to Del Rio.

Youthful Wit

TURNING BACK to his earlier years, we find Beethoven addressing his quill-maker, Zmeskall, with absurd dignity. Beethoven, who never quite forgot that "excellent rapping" of the knuckles which he once gave the Archduke Rudolph, for having kept him waiting, and who always continued to boast of that daring bit of impudence toward royalty, now aims his sarcastic wit at this Zmeskall, who is always humbling himself before him. "Good morning, Your Zmeskallian Zmeskallity! Has Your Zmeskallian Highness slept well in the Zmeskallian bedchamber?" And Beethoven is highly amused by the sour faces of his friend, who blames his blue blood for this satirical shower.

Later we find Beethoven saying of Rossini (as only *he* could): "Rossini would have been a great composer if his teacher had frequently applied some bows *ad posteriora.*" Obviously this quaintly humorous remark was called forth by his recollections of his own stern father pulling him out of bed in the early hours of the morning and dragging his Mozart-to-be to the village church organ.

Love Me, Love My Dog

IN THE YEAR of 1810 he is writing to the before-mentioned Zmeskall for a *mirror* (and he himself probably chuckles over the request); while, in the same year is discovered his obvious reasons for such a demand—his brand-new love, Therese Malfatti, who has a little dog, Gigons, of whom Beethoven is especially fond. In his letters of this period the creator of the "Eroica" says that this Gigons has supped with him and accompanied him home; and he even *boasts* of the fact!

But, when Beethoven is not occupying his leisure by strolling with Gigons, we may venture to suppose that he is horseback riding! Incidentally, the man who always wore his own hair while every one else wore a wig, kept in fashion this one time (and it is almost unnecessary to say that after this once he forever cursed fashions).

So Beethoven decides not to ride horses again but to continue his five-mile daily strolls instead. On these occasions, if he should walk rapidly by, we may be certain that he would have his little notebook, in which to jot down ideas as they come to him. And if he should be questioned as to the everlasting necessity of this notebook, he would reply, in the words of Joan of Arc, "I cannot come without my banner!" Even in this his humor does not fail him, and Beethoven is as quaint as ever.

The Burdens of Years

AS THE MASTER grows older, however, his troubles steadily multiply. His domestic affairs are always a source of great distress to him. Added to the burdens imposed by the care of his nephew (burdens in some degree taken upon himself by his own will), he never quite ceases arguing with his servants. Moreover, his lack of financial resources further adds to his discomfort. His long-cherished dreams of the joy and peace of matrimony are not realized; and his shattered illusions haunt him in his melancholy bachelorhood.

Yet, in spite of his painful, lonely existence, his sense of humor still shows itself, revealing the fact that the man's essential spiritual vigor has not left him. We are amused by the Beethoven of the last period, who writes to a publisher somewhat as follows: "You promised me so-much and so-much for my quartet. You say you are cutting the previously mentioned sum in half? Very well—then I cut my quartet in half, too. Herewith you will find enclosed two movements of the quartet instead of four."

The Evening Afterglow

THE FIRE of the man is still not extinguished, and his pride is as great as ever. Occasionally he still must burst out with fits of temper, as is found when he is one day in a Vienna restaurant.

"I asked for lamb stew!" thunders Beethoven at a waiter. "Why did you bring me beef stew?"

"Oh, no," insists the waiter; "you asked for beef stew."

"Don't tell me I asked for beef stew, when I *know* I asked for *lamb!*"

With which Beethoven rises and dashes the whole platter over the waiter's head. This he regards as very humorous, so that he roars to his heart's content as the waiter wipes the porridge from his head.

On his deathbed Beethoven is resigned to the ways of Fate. His tortures seem endless. One doctor tells him he must sit on a tub of hot leaves, and Beethoven does so—dreaming, in the meanwhile of a "Tenth Symphony." Soon he develops pleurisy, and another butcher comes, this one to tap him for water. The incision is made, and the water begins to flow. But lo! Beethoven the humorist appears anew! For, in his own quaint way, he cajoles, "This reminds me of Moses tapping the rock for water!"

It was Beethoven's last jest; and the gods of Olympus must have smiled. The following March our beloved master renewed his long rambles, but in Elysian fields.

Kreisler and the Prodigy

By CARLETON A. SCHEINERT

FRITZ KREISLER declared, when he was last in Los Angeles for a concert, that people destroy an artist with their "unreasonable adoration" and expectations. And parents destroy the incipient artist in their talented child in the same way.

"Children should grow simply in music and not be forced into it for business reasons," remarked the artist, as he decried the large number of "prodigies" springing up everywhere since the commercial success of a few has lured fathers and mothers to push their children on the concert stage.

The average child prodigy does not, cannot, last. If we look back to music student days we remember children younger than ourselves, more advanced, possibly more talented. Already some were making public appearances, being hurt not only musically but egotistically and physically by unreasonable adoration and expectations. We wonder where they have disappeared! Reaching at last their early twenties, physique gone, vitality drained, they are unable to continue the pace.

The talented child—every child—needs its health protected. School, lessons at home, hours with music, all sedentary. Fear of injury to hands or fingers halts athletics. Close application brings glasses. Too much, too fast progress! The talented child should be treated as any normal child.

"For myself," says Kreisler, "I have been protected by the broad intelligence of a wonderful wife, with ideals of life and great good sense in treating me as a man, subject to the same laws of health, of right and progress as any other man."

RECORDS AND RADIO

By PETER HUGH REED

THE Busch Quartet, a new group which plays with gratifying tonal quality, fine assurance and coördination, is excellently represented on records by its performances of Beethoven's "String Quartets, Op. 18, No. 1, and Op. 95" (Victor set M206 and discs 8252-3). Particularly notable is this group's playing of the *Adagio* of the "First Quartet," that most "moving song of sorrow" which is said to have been inspired by the Tomb Scene in "Romeo and Juliet." Each work is given sensitive, convincing and musicianly performance. The recording is clear and realistic.

The London String Quartet has never been better represented than in its recording of Beethoven's "String Quartet in A minor, Op. 132" (Columbia set 193). Here is a notable performance of one of Beethoven's greatest works, in which the spiritual aura, the eloquence and the intellectual continuity are set forth with comprehension and care. Few things are more moving, more spiritually uplifting, than the third movement of this quartet, with its deeply felt and devotionally expressed opening section in the Lydian Mode, and which in the final augmented variation and coda reaches expressive heights quite indescribable. Such music as this, played as here, is most welcome on records, since they permit close study and greater intimacy.

Alfred Cortot's expression of the poetic qualities of piano music, his singing tone and his sound technic, make his recordings not only thoroughly enjoyable but also great boons to the piano student. In his recordings of Chopin's great *Fantasia in F minor* (Victor discs 8250-1), the four *Impromptus* (Victor discs 8238-9), and Ravel's "Sonatine" and *Jeux d'eau* (Victor discs 7728-9), we encounter a sympathetic and comprehending mind at work recreating, in an auspicious manner, the fanciful moods of the great Polish composer and also the fastidious artistry of the eminent French composer.

When Brahms' "Piano Concerto in D minor" was first performed, critics labelled it a "symphony with pianoforte obbligato." Although this statement is an exaggeration of the fact, nevertheless it must be admitted that this most vital work has decided symphonic characteristics, which Bachaus, in his splendid performance (Victor set M209), unquestionably feels; since he does not permit the piano part to emerge from the orchestral continuity. After hearing this concerto, so honestly and so apprehendingly performed, can one help but exclaim —"here is the work of a great creative mind?" And to think that Brahms was only in his twenties when he wrote it!

It has been said that Bachaus "steadily refuses to find his part greater than the whole" in performing a piano concerto. This he proves in his performance of the Brahms' "First Concerto," and again in his performance of the Grieg "Concerto" (Victor set M204). The latter in this new recording is given a judicious execution, an interpretation which exploits neither sentiment nor technic. As one follows this recording with the score, it is realized how scrupulous Bachaus' playing is. Here again, we have a work written in a composer's twenties; a work perhaps more emotionally spontaneous than the Brahms mentioned above, but hardly more emotionally gratifying or more spiritually elevating.

Bach's "Italian Concerto" has been aptly termed "a perfect model of a well-worked-out concerto for one instrument." It is a bravura piece, free however from unessential ornature; hence a truly inspired work in its chosen genre. Being a composition all too seldom heard in concert, Harry Cumpson's conscientious performance of it (Columbia discs 68192-3) is most welcome. In the recording, the concerto takes only three sides of the two discs, the fourth side being given over to Bach's "Fantasia in C Minor." This latter composition, so reminiscent of Scarlatti, was composed at about the same time as the "Italian Concerto."

Schönberg's "Verklärte Nacht" is a work which is worlds removed from the composer's later creations. It is a romantic composition, belonging to the post-Wagnerian era, with no so-called modernistic effects or idiosyncrasies, and whose structural solidity and homogeneity of style commend it to our respect; but whose program (it is founded upon a sentimental poem by Dehmel) leaves us indifferent and unmoved. To us it always has seemed unnecessarily protracted; a fault which Eugene Ormandy, in his recorded performance (Victor set M207), seems unable to modify, even though he gives the work a meticulous reading. The recording, like all of those of the Minneapolis Symphony Orchestra released to date, is excellent.

The forerunner of Ravel's *Bolero* is to be encountered in his "Rhapsodie Espagnole." Here we have several Spanish scenes, exquisitely and effectively set forth by a large orchestra with much precussion, and so forth. The suite contains four sections: *Prelude-Tonight, Malaguena, Habanera,* and *The Fair.* In his recording of this suite, Stokowski stresses the brilliance of its instrumentation and color rather than its elusiveness of charm. As a recording of a modern symphony orchestra, this (Victor discs 8282-3) is one of the finest we have ever heard.

Mozart's "Six German Dances," K509, are so charming one wishes that Knappertsbusch had had a better orchestra in his recording of them (Columbia disc 17034D); still, one may be glad that we have this record.

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ORIGINALITY AMONG COMPOSERS

"It may be contended that a man cannot be regarded as a genius unless he is original, and that originality seems to involve the making of some new contribution to the development or evolution of the art. But originality does not consist merely in effecting some change in artistic forms and technique: very often a great composer uses to a large extent the structures and idioms of his predecessors, and yet is intensely individual. Handel in one age and Sibelius in another, are cases in point. Both, in some degree, it is true, altered the forms which they inherited from the past: but the most essential element in their originality is a more profound one than that, and consists in the unique qualities of mind which distinguishes the music of each of these masters from that of all others, in spite of the fact that they speak in the language of their predecessors and are not revolutionaries."—THE CHESTERIAN.

Music Recreation and the Radio

Address by

HON. JOHN DICKINSON

ASSISTANT SECRETARY OF COMMERCE, WASHINGTON, D. C.

At a Conference of the National Committee on Education by Radio, May 7, 1934

MORE THAN two thousand years ago Aristotle, the first scientific student of politics, observed that a state cannot be governed by the public opinion of its people if its citizens are too numerous to be reached by the voice of the same speaker. Because of the truth of that observation, popular government was condemned for hundreds of years to the narrow boundaries of towns and small cities. It was the invention of printing, with the resulting possibility of rapid communication of the written word over wide areas, that in the long run made possible popular government as we know it, on a nation-wide scale. For popular government means essentially government by discussion, persuasion, and the conviction that results from discussion and persuasion, and it cannot function unless there is available a rapid medium of communication through which such discussion can go on.

Such a medium on an effective scale first began to be supplied by the development of the newspaper press in the Nineteenth Century. It was this which made popular government in the modern sense possible. The coming of the radio has completed the process and, by an undreamed of miracle of science, has restored popular government in Aristotle's sense to a modern nation of continental expanse. When the people throughout the length and breadth of this vast country sit at their firesides and listen to those inspiring messages in which the President of the United States has from time to time during the past year explained the development of his program to the people, we at last find realized the conditions of a true democracy, for all the people of the country are actually within sound of the voice of their leader and in a position to consider and reflect upon the program which he brings before them.

HON. JOHN DICKINSON

One Flock—One Shepherd

THE DRAMATIC SPECTACLE of the whole nation listening in unison to the voice of the President should bring home to us in concrete form the meaning and importance of radio today. It is the voice of the nation. No farm is so remote, no mine or ranch so distant, no home so poor, but what, overcoming all obstacles of rivers and mountains and lakes and seas, his mighty voice can penetrate to those vastnesses and bring its message, the same message that at the same time is being brought to all the rest of the country, to the factories and the cities and the ships on the sea. But what message? That is always the question. What message is so important that in this way it shall be communicated by the power of modern science to all our people? The cleansing qualities of a furniture polish? The virtues of a liver pill? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that inevitably by far the larger part of the radio programs offered to our people will be and must always be recreational in character, using the word recreational in its broadest sense, as opposed to the immediately utilitarian; and this is altogether as it should be. They will be recreational in the sense that they will consist dominantly of musical offerings, because radio is a form of sound transmission, and the form in which sound is and always will be most agreeable and desirable to the human ear, is music. Music is recreational in that it has no immediate utilitarian purpose and operates to allure men's attention from the dull monotonous grind of routine labor to the refreshment and stimulation which come from touching off the springs of unused emotions and unexerted powers of imagination. It is recreational in the sense that it gives pleasure, as no mere transmission of intelligence or information can ever do; but this does not mean of course that it is only an idle pastime. Everything depends on the nature and quality of the music, as is true of other forms of recreation as well.

The Power of Music

THERE IS NO recreation or sport which does not hold out possibilities of arousing and exercising valuable traits of personality and character, if properly pursued. In certain quarters today there is a tendency to belittle those forms of art which seek an escape or release from the prosaic realities of life. Such a view is, I submit, short-sighted, in that it fails to see that from escape and release through art can come and do come new strength and new inspiration to face realities. Every sport, like every art, develops and trains attitudes and powers which can be immensely useful in the highest sense of building individual character and social culture; and this is especially true of music. It is an old trite saying, which in this day of machine civilization we are too prone to forget, that the men who write the songs of the people exert a greater influence than those who write their laws. Therefore, the character and quality of the music which, through the radio, enters as never before into the texture of our national life, is of the very highest importance for our future. It does much to set the pace and tempo of our life, to describe the limits of our emotions and interests, and to qualify the character of our responses and attitudes.

There can be no doubt as to the improvement which has been noticeable during the past several years in the musical programs offered over the radio. There is room for further improvement. In this connection one fact should be emphasized, which is often overlooked. Appreciation of good music, as of other forms of art, is largely a matter of habit. People who have never heard good music will almost certainly not appreciate it when they first hear it, just as they will not appreciate anything else which is new and strange and which, by its novelty and strangeness, arouses at first a certain antagonism. Too much weight should not therefore be given to expressions of opinion through straw votes or otherwise, which might seem to indicate that good music is not desired by radio audiences. Whether it is desired or not can be discovered only after the audience has grown accustomed to it. The degree of popular interest which has in fact been expressed in the better musical programs is greater than might have been expected in a country like our own, with practically no musical tradition behind it, and offers excellent promise for the future.

Powers and Limitations

THIS CONFERENCE today is devoted primarily to the subject of radio and education. I have spoken to this extent of music, not merely because of the dominant part which I believe it must always play in radio programs, but also because I believe it constitutes one of the most important channels through which radio can contribute to national education. Every vehicle of communication, like every art, has its own special fitness to certain ends rather than others; and Lessing taught us long ago, in his Laöcoön, that we must not expect one art to do the work for which others are better adapted.

We should always bear this in mind in considering the part which radio can play in education. Inevitably, I believe it is better adapted to those types of educational effort in which the emotional and dramatic have a part, than to those which consist in the mere transmission of intelligence. This does not mean of course that its usefulness is limited to education through music. Far from it. It does mean, however, that there are fields in which it cannot compete in effectiveness with the printed page or the visible diagram. I believe that in these fields radio can however be put to very effective use in stimulating and arousing interest, and in calling public attention to the interesting character of many fields of study which are apt to be otherwise overlooked. Granting that the radio cannot compete with the textbook or the classroom in doing what the textbook and the classroom are better fitted to do, radio can, by means of proper programs, awaken an awareness to the fascinating problems of science and history and literature and philosophy, which may lead to greater appreciation and understanding of what the textbook and the classroom have to offer.

Everything depends, as I have said, on whether or not the special possibilities of this special medium of communication are properly taken advantage of. Interesting progress has been made in this direction. For example, the technique, which has been developed of having some subject in the field of economics or law or government treated over the radio in the form of a conversation or dialogue, represents a great advance over the classroom method of a lecture or address. The play of the dialogue, the suspense involved in the question and answer method, contribute that element of the dramatic on which radio depends so greatly for its effectiveness.

Educational Increase

IN THE PAST six years there has been an increase in the amount of educational material put upon the air. Especially noteworthy have been the programs on government, sponsored by the American Political Science Association, on law, sponsored by

(*Continued on page 545*)

What Makes a Good Touch

By Sumner Salter

HOW OFTEN one hears the remark, when coming from a piano recital, "Why, yes, he has a lot of technic, but an awfully hard touch."

Probably the worst thing that can be said of a pianist is that he "pounds."

Many concert-goers have noticed a tendency towards "pounding" in the playing of certain pianists; and, in fact, this has been the cause of no little public criticism. Just what the explanation of this regrettable practice may be will appear perhaps from what follows in this discussion of what goes into the making of a good touch at the piano.

The Piano a Mechanical Instrument

IT IS NECESSARY to recognize at the outset that the pianist has to deal with a strictly mechanical instrument. The highly developed mechanism, which has been perfected in the action of the best modern grand pianos, is, however, only a modification and sensitive refinement of the principle of the fulcrum lever, by which force applied at one end of a stick is transferred to a hammer at the other end, and, by means of the vibrating string which is struck, produces a musical tone.

The player of the Hungarian dulcimer has an advantage, from a mechanical standpoint, over the pianist, in that the wooden lever and fulcrum are entirely supplanted by the arm and wrist of the player, and the hammer is directly subject to the muscular and nervous energy of the player. The character of the tone of the instrument is of course quite another story. The point of the comparison is that the pianist has to treat the indispensable key-lever of the piano as a part of his own playing apparatus of arm, hand and fingers, and so establish a direct contact with the hammer in its striking upon the string. Or, to reverse the statement and thus obtain a more truthful conception of the fact, his aim must be to make the piano mechanism of key-lever, and everything that lies between it and the contact of the hammer with the string, a component and sympathetic part of his playing apparatus. In other words, the thought should be not of striking keys but of controlling hammers; and the mind must be directed through the key-levers and intervening mechanism to the source of musical tone, that is, the point of contact of the hammer with the string.

Obviously the accomplishment of this aim and the realization of the physical conditions necessary to bring it about are not simple matters. A novice at the keyboard, if undirected, instinctively proceeds to hit the keys and overcome the resistance with more or less rigidity of the hand and arm. In a very short time he will have established stiff conditions at the wrist and up into the arm, the getting rid of which will later on give him much trouble.

Like a Tennis Player

HE IS LIKE the average beginner in tennis. Nothing is easier than to take a racquet and hit the ball in much the same manner as one would a baseball with a bat. In the eagerness to play and to get the enjoyment of the game, one forms the habit of hitting the ball in one and the same way in all the various forms of play. The consequence is, before one is fully aware of it, he has become almost incapable of acquiring proper form in the simple and easy "lob," the various "cuts" and other strokes in which suppleness of body combined with weight and resistance are necessary for steady improvement and success.

The pianist similarly falls into the habit of hitting keys and finds he has acquired a hard touch, the result of tension and rigidity back of the fingers, in the wrists, arms and body generally, all having a vital influence upon the operation of the keys and the musical results following. Hence the first thing necessary to establish and to maintain is a condition of complete relaxation of the arms, assuring freedom from rigidity and tension at the several joints from the shoulder down to the hand. It is said that the arm should be like a rope attached at one end to the shoulder and at the other end to the hand. A better comparison would be that of a flexibly jointed cable, insuring steadiness and poise in movement but giving a certain resistance at any desired point.

Electric Action

THE REASON for this necessary condition of relaxation, sometimes referred to as "devitalization"—an unfortunate term in the implications it carries—is to allow a free and uninterrupted flow of nervous current from the spinal column to the fingers, unchecked by tension and loss of energy at the joints between.

Nerce current has been heretofore regarded as something only similar to electricity, whereas now it is definitely claimed to be actually electric in its origin and nature. At a recent Conference on Interpretations of Physical Education, held at New York University, a recognized authority, Dr. George W. Crile, of the Cleveland Clinic, is on record* as stating that "Mind is a product of electricity, generated by matter." Short-wave and infra-red radiations cause the ejection of electrons from the brain protoplasm, and these electrons set up an electric current. The adrenal gland is the power station, it seems; and "the dynamics of the brain seem to parallel the dynamics of the energy processes of non-living mechanisms—such as an electric battery." "Short-circuiting" of energy at joints all along the line, from the spinal column to the terminal points at the finger tips, may no longer be regarded as simply figurative speech, but as a term applying to physical fact.

Out-of-Date Methods

IN DAYS GONE BY, when the Plaidy system and the Stuttgart method were in vogue, the concentration of effort upon a level and motionless back-of-the-hand—often tested by an effort to carry a coin upon it—generally resulted not only in tight arms and stiff wrists but in weakened and stiff fingers as well, the natural consequence of short-circuiting the current at relay points or switchboards in the joints of the elbow or shoulder.

Since those days the principles taught by Leschetizky and Breithaupt, William Mason and A. K. Virgil, and by their numerous disciples and followers, have largely superseded the old notions and brought about more musical and artistic results in playing, so that present standards are far above those of a generation ago.

*New York Times, April 21, 1933.

Present Problems

IN SPITE of this fact, however, there is the ever present necessity of combating the natural tendency and inclination of the young player to use the various muscles affecting the joints of the arm, in his effort to establish resistance to the weight of the keys, instead of developing that resistance at the point of contact with the keys in the hand itself. This is the important problem which the wise and thoughtful teacher is called upon to solve.

Obviously, in the case of a child, the process of solution must be slow and gradual. A small and delicately formed hand naturally will present more difficulties and require longer time to train than one of substantial structure. In the case of an adult, however, the process should not require a period of great length, though conditions and habit will cause wide variations in length of time necessary to bring satisfactory results and to establish a proper form as a permanent and secure foundation.

Form Development

FORM in piano playing, as in any mechanical or physical action, is a product of three things which may be said to require attention in the following sequence: position, condition and action. In rowing a boat, handling a tennis racquet, or manipulating a typewriter, a certain position is particularly favorable to the muscular and nervous condition necessary to effect the required action; and the efficiency of the action, its quality, speed, accuracy and force, other things being equal, depend largely upon the excellence of the position and condition.

Why, it may be asked, in view of all the foregoing, should condition be given a second and not the first place?

Here comes an important point for consideration which is peculiar to expression dependent on finger touch on any instrument, and particularly on the piano.

"Gadgets"

IT HAS BEEN already shown that the primary object should be the uninterrupted flow of electric current to the terminal points of contact with the key-levers which carry it mechanically to the strings and produce the tone. Now the so-called "action" of the piano is not a simple down-motion of the key at one end and an up-motion of the hammer at the other end. A glance will show a series of movements of "gadgets" between the key and the hammer. The effect of these "gadgets" in operation is to give to the hammer a certain elasticity, life and freedom that would be impossible if it were directly attached to the key. That is, there is not a direct transference of impulse from the key to the string but a series of devices which modify that impulse and give to the hammer its elastic vitality.

A similar modification of the impulse given to the key is of equal, if not of the greatest, importance in the production of the best tone of which the instrument is capable. That modification is a certain balanced condition of the hand in the relation of the fingers to the wrist, as a result of which a depression of the key will cause an up-push of the wrist. That is, the wrist will tend to rise not from an effort to lift it but because of the reaction or rebound resulting from resistance, through the firm curved finger and back-of-the-hand, to the instantaneous flash of electric current (nerve-impulse) coming through from the central power-house in the brain.

Position—Condition

IT WILL BE SEEN that the part the fingers have to play in this instantaneous transfer of current to the strings is one needing special attention. Obviously they must be firm; and it is also plain that the whole of each finger should be so shaped as to withstand, without giving way, the heaviest shock that may come to it. It is on this account that the matter of hand-form, finger-shaping and relation of the hand to the wrist—in other words, *position*—is of such importance as to place it before *condition*. On this account wise teachers will consider the advantage of more or less preliminary practice in accurately timed movements of the wrist and forearm, with well-formed hand and fingers, and with varying degrees of pressure resistance in the back-of-the-hand and fingers, without loss of form, before beginning work at the keyboard. The importance of this preliminary hand formation, as also wrist condition and relation, can be scarcely overestimated. In this way will come about and may be maintained that supple condition which provides the freedom of channel for the flow of electric energy to the point of contact at the key.

This condition permits the immediate transmutation of the musical concept of the brain into the physical tone of the instrument and forms the basis of a *good touch*.

The Case of Paderewski

IN THE LIGHT of what has been said it will be seen that ideal piano playing implies the maintenance of open lines of communication from brain to keyboard, free from any and all possible short-circuiting, and technic and interpretation at their *n*th power of perfection.

No one who knows what a notable figure in world statesmanship Mr. Paderewski came to be in years past, to what extent he felt the bitter experiences and suffering of his fellow countrymen, and also the effects of his several periods of severe illness upon his physical constitution, can do other than wonder that the strain upon his nervous system did not show more through his marvelous technic and interfere more with his public recitals.

Rigidity, improper balance between action and resistance, tension, interference, extreme and misdirected force (electric energy) at any or all of the possible points of contact with muscular tissue in the playing mechanism, in brief, short-circuiting; any one or any several of these will result in a hard and unsympathetic tone and may come to an extreme in "pounding."

SELF-TEST QUESTIONS ON MR. SALTER'S ARTICLE

1. *What is one of the worst of faults in piano playing?*
2. *What is the weakness of the piano for tone control?*
3. *What condition should exist from shoulder to finger tips?*
4. *What are the chief causes of "short-circuiting" in piano playing?*
5. *What are three vital elements in form development?*

GREEK SETTING OF EURIPIDES' "IPHIGENIA IN TAURIS," IN SICILY

GREEK SETTING FOR "THE WOMEN OF TRACHIS," AS GIVEN IN SICILY

New Music For Ancient Plays

By Annette Gest Very

OF THE MANY revivals of past art, to which the present age turns for inspiration, none is of more interest to the musician than the presentation of Greek plays with their accompaniment of Greek music, ancient or modern imitation, as the case may be.

There is, of course, very little of the ancient music to draw upon, and any living music must harmonize with the vibrations of its time. When Ildebrando Pizzetti and Giuseppe Mule were selected by the Italian National Institute of Ancient Drama to supply the lost music for Sophocles' "The Women of Trachis" and Euripides' "Iphigenia in Tauris," rendered this spring in the still-standing Greek theater in the old city of Siracusa, Sicily, it was not solely because of the paucity of Greek musical fragments that they chose to adapt their scores to modern comprehension. Even had there come down to them the full gamut of classical Greek harmonies, the spirit of their music could not have been more satisfying or more faithful; for, after having steeped themselves in these tragedies, the two composers recreated skilfully the spirit which was Greek, in music which was modern.

The Perfect Out-of-Doors

TWO THOUSAND four hundred and five years ago, on the outskirts of this ancient Sicilian city, there sat one afternoon, on a hill overlooking the blue Ionian Sea, a happy playright in the apogee of his career. It was Aeschylus, listening to the sweet sound of music and pulsing with the rhythm of dancing girls. Like Prince Hiero at his side, he came from over the purple hills which formed the back curtain for the vast semicircular theater newly hewn out of the rocks where he sat. Aeschylus was well pleased, pleased with the actors, pleased with the lines, with the dancing, with the scenery, with the music. The acoustics were perfect, and though ten thousand persons were seated watching, not a note of the music was lost, not a whispered word of the poetry.

But the two thousand four hundred and five years have passed, and the theater on the side of the Sicilian hill is again thronged with people. Though for this time the author is not present, two princes are watching the performance, Victor Emmanuel, King of Italy, and his son, the Prince of Piedmont. At the first blast of the trumpet, again a huge crowd becomes silent, that not a note of the music be lost, not a word of the poetry missed.

The Perfect Stage Art

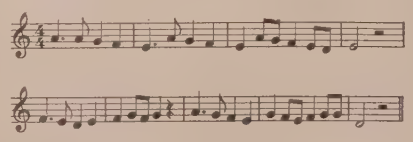
WHAT IS IT that draws this crowd year after year to witness the Greek plays at Siracusa? Is it the satisfying proportion of the four elements of Greek drama? These elements, all equally vital, all coördinate, are scenery, poetry, dancing and music. No other element may be introduced nor may the perfect proportion be disturbed. Scenery, with the remains of the ancient theater still in a fair degree of preservation, offers no difficulty, nor does poetry, with the repertoire of Aeschylus, Euripides, Sophocles and Aristophanes upon which to draw. The dancing could be well reproduced through the aid of the many fine Greek vases in the museums. But the music was another question, since only fragmentary bits of the original Greek music exist.

It would be interesting, could we ask Euripides or Sophocles wherein the musical character of the modern scores differs from the character of the original, wherein modernism has out-Greeked the Greeks.

Sources of the Greek Music

IT IS BELIEVED that music came to Greece from the East, introduced into Greek religious rites, then secularized and adapted to the drama. Much of it seeped, by way of Byzantium, into Christian rituals and, through the church, reached the Western world as *Gregorian Chant*. Greek music had to be written in rhythms suitable to religious processions or to the dance. Frequently the dance was a slow rhythmic moving around an altar, the poses expressing various religious emotions.

We know that the Greeks used eight modes, or diatonic progressions; and, since an instrument could play only in the mode in which it was strung, it was necessary for the musician, each time the music varied in mode, to lay down his instrument and take up another. The names of these modes were derived in an interesting way, each being called after the particular race of people who most loved and used it. That preferred by the Dorians, a warlike people with virile music, came to be known as the *Dorian;* the *Lydian,* which was considered effeminate, derived its name from the easily conquered Lydians; the *Aeolian* was used mostly for love-songs. In this last mode is one of the few bits of Greek music still preserved; and it most likely was destined for some verses of Pindar, who



FRAGMENT OF GREEK MUSIC IN AEOLIAN MODE, IN MODERN NOTATION

like Aeschylus, was a member of Hiero's court. The poetry of Pindar's day was not so much to be read as to be listened to and watched, since dancing accompanied it.

A "Modern" of Olden Times

PLATO HAS LEFT us a little advice on the use of the various modes in the following: "We shall not allow either the wailing Lydian or the soft and convivial Ionic mode, but only the Phrygian and Dorian modes. . . . The rhythm or measure must also be simple, suitable to the movements of a calm and moderate man." Poor Plato, in the fourth century B. C., was troubled with modernism and was probably considered by the musicians of his day as an old fogy!

The zither, and its variants, the lyre, the barbiton and the barmiton formed the Greek "string quartet." The oldest instruments had seven strings, a mystic number associated then, as from the beginning of history, with religious rites. When Greek modernists introduced an eighth string, they evaded the law which fixed the number at seven, by omitting one of the seven and adding a new one to make the octave.

In the time of Euripides, who was considered ultra-modern, there were zithers of nine, eleven and twelve strings, and half-tones and quarter-tones were used. Centuries later, when music was classified as Gregorian, it became once more diatonic.

Hellenic Notation

GREEK MUSIC was not notated with tone symbols, but notes were represented by letters of the alphabet turned in various directions. Gamma, ⌐, might mean a certain tone; | backwards, ¬, it would mean a whole tone higher; gamma on its side, ∟, the half tone between. Rhythm was indicated by another simple system, _ ⌋ ⌊⌋ ⌊⌊⌋ which marked the duration of a tone.

The technic of music has had a great metamorphosis since the days of Greek tragedies; but, were we to ask Euripides or Sophocles whether they preferred their music to ours, they might agree, with the throngs who sat watching their plays this spring, that the music of Giuseppe Mule and Ildebrando Pizzetti is quite as classical and far more satisfying.

Mule's music for "Iphigenia" is an expression, as are the lines, of nostalgia. Grecian women, slaves in a foreign land, recall the delights of Greece; and the music is tender and hopeful. The play is full of dramatic scenes; and the music, which is an integral part of the play, not merely an accompaniment, adds much to their effect. Adhering to the simplicity of sound made by the original Greek instruments, few instruments are used, woodwinds predominating. The voices sing in unison.

In "The Women of Trachis," Pizzetti has divided his voices (all women) into three, four and even five parts. The orchestra is composed, for the most part, of two flutes, two oboes, English horn, three clarinets, four horns, two trombones, bass tuba, violins and bass viols. Perhaps, because of the limitations of outdoor acoustics, neither violoncellos nor violas are used. Percussion instruments augment the imminence of doom. With an invocation to Aphrodite, the music passes from calm to agitation, from an idyllic dream to a realization of futility.

The artistic success of these productions at Siracusa is largely due to the music; for no Greek play can be well produced without it. Poetry, dancing, scenery and music have all been handled with amazing skill, but it is the sweet pulsing of the music that makes us feel that we sit, not today with the princes of Italy, but two thousand four hundred and five years ago with Prince Hiero, in the theater carved out of the side of the Sicilian hills.

ANCIENT GREEK THEATER IN SIRACUSA, SICILY

Georges Bizet and the True Story of Carmen

By the Noted French Pianist-Lecturer

MAURICE DUMESNIL

PART II

IT IS USUALLY believed in musical circles everywhere that the initial fiasco of "Carmen" was so complete that Bizet died shortly afterwards of a broken heart. I realize fully that what I am going to write will disappoint lovers of romantic narrations. I know that the opinion has been advanced that Bizet, in his dispair, sought death because his cherished hopes lay shattered at his feet. But the truth must prevail. The failure of "Carmen" is nothing but a legend, a story. The first presentation took place on the third of March, 1875. Exactly three months later, the third of June, the day of Bizet's death, it had reached *thirty-three* performances! I would like to know of another work represented at the Opéra-Comique in the last thirty years, apart from "Louise," which has had such satisfactory results. Only a few days ago M. Ch. M. Widor, the eminent secretary of the Academy of Fine Arts, whose extraordinary memory permits him to remember the most amazing details, was telling me: "That story of the failure is a lie. 'Carmen' was a great success, at once, with the public. The fact that several critics commented upon it unfavorably didn't change the excellent reception. I had a number of friends who were so enthusiastic that they attended *all* the performances!"

"But," the 'esprits chagrins' might object, "the work was then taken off the bill!"

Of course it was. At that time the Opéra-Comique did not play continually; the summer season had arrived. So the theater was closed! But why not mention that at the re-opening in September "Carmen" re-appeared, and the success grew steadily until the fiftieth performance was given in the following January.

A Woman's Way

AT THAT time, however, it disappeared for a longer period of seven years. But there was a reason: owing to the financial difficulties of the director, Camille du Locle, the doors were closed until the advent of M. Carvalho in August, 1876. It happened that the latter's wife, Mme. Miolan-Carvalho, was a renowned operatic singer. Therefore, the maintenance of a work on the active list depended mostly upon the likes and dislkes of that important person from a vocal standpoint. Since "Carmen" included no part favorable to Mme. Carvalho, it was natural that it should be barred from the posters, especially as it had been presented by the preceding direction! But this ostracism could not last later than 1883. During that interval of seven years the work had made its way throughout the world as a result of its splendid start at the Opéra-Comique. Under the pressing request of public opinion, Carvalho had to come to a better understanding of his own interests, and he soon decided to produce "Carmen" again. It has never left the repertoire since then and even now proves to be the safest and biggest asset of the house.

Still, speaking from the artistic "inside" standpoint, the night of the first performance on March third, 1875, had been far from auspicious. Many contrary elements seemed to have conspired. At one moment, as Mme. Galli-Marié sang *pianissimo*, the big drum player who had made a mistake in counting his silent bars broke out with two formidable thunderbolts! This caused an outburst of hilarity among the audience and a fit of fury on the part of the conductor. The orchestra, too, played without conviction or enthusiasm. The chorus was worse; imagine those poor women, accustomed to the conservative ensembles of *La Dame Blanche*, suddenly obliged to fight, to dance, to smoke cigarettes! The public, as ever in Paris, was divided in two sections: in the lower seats and the boxes were the society people, the nobility, the financiers; in the upper galleries, the intellectuals and the music lovers. While the former were somewhat shocked by the libretto and spread through the corridors declaring that the work was "immoral," the latter showed great admiration, applauded warmly the famous *Toreador Song* and the *Quintette*, and encored the prelude of the second act. The next performances, as is natural, were more accurate, and in the absence of the snobbish, *blasé* elements the reaction of the public became more and more enthusiastic.

Misinterpreted Favor

PERHAPS the story of the failure may have originated from Bizet himself and from his tremendously sensitive nature. Perhaps he had founded exaggerated hopes on that first night, and it is quite possible that a reception judged by his friends as favorable may have caused him a great deception. Indeed, during the performance, he retired into the director's office. When it was over and a number of admirers came to embrace him, to shake his hands, they found him the prey of grief, almost despair. He took the arm of Ernest Guiraud, his greatest friend (later the teacher of Claude Debussy), and until dawn both wandered aimlessly through the streets of Paris, recounting the details of an evening which appeared to the composer as a disaster while his companion tried to convey to him the conviction, the confidence, that filled his heart. Poor Bizet—what compensation he would have known, had he only lived another ten years: a worldly apotheosis which Guiraud already foresaw and predicted!

It will be of particular interest to musicians to know that Bizet universally labeled as an operatic composer, showed a very deep appreciation for sacred music. In fact, the students who attended the organ class of Cesar Franck at the Conservatoire from 1872 to 1875 had noticed a man who came very often, sat in back of the hall and remained silent and attentive. This music lover listened to the remarks of Cesar Franck with great deference and attention. No one in the class knew who he was, and of course no one would have dared inquire from Franck as to his identity. Still, on the 2nd of March, 1875, the mysterious visitor spoke for the first time:

"My young friends," he said with a charming smile, "my name is Georges Bizet. For a long time I have been watching your work and I wanted to find a way to show you my appreciation. To-morrow a new opera of mine, 'Carmen,' will be presented. You are eight in this class. Here are two tickets. It is very little, unfortunately, but, as you know, one can only give what one possesses." There was nothing to do but draw lots. The Goddess of Fate designated, in the first place, Vincent d'Indy. So the next night young d'Indy was at the Opéra-Comique. After the first act he went out into the street and found a small crowd of music students, excited already and filled with enthusiasm. Soon they noticed a couple of men strolling back and forth on the sidewalk: Bizet and Hartmann, the publisher. They rushed to them and uttered their praise, but Bizet sadly answered: "My poor young friends, it is very kind of you, but your congratulations are probably the only ones I am going to receive tonight. I feel it's a terrible failure. There is no remedy. I am lost."

A Mood Makes History

OF COURSE the prediction of the master did not come true, but his mind was set on this pessimistic outlook, and it would not be surprising if the popular story of the failure started right there and from this mental attitude! However, Bizet came back to Cesar Franck's class a few days later, obviously looking and feeling better. He immediately spoke to Franck: "Let's see. I need one of these kind young friends for a favor, but it may be a favor of long duration."

"What is it?" Franck questioned.

"Well—to play the harmonium at each performance of 'Carmen.'"

Cesar Franck, serious as he was, laughed almost heartily. To his knowledge there was no trace of a harmonium part in the score. But Bizet continued: "I'm in earnest. I absolutely need a harmonium back stage, to support the pitch of Lhérie, the tenor. He can sing correctly when he's near the footlights. But at the beginning of the second act, when he has to sing *'Halte-là, halte-là, dragon d'Alcala,'* in back and all alone, why—he starts in G and finishes in B major—and even, horror, in B flat minor! A few discreet harmonium squeals may give him a little assurance, with the hope of acquiring, one day, better ear training!"

Vincent d'Indy took up the unexpected job most willingly. During thirty performances he maintained Lhérie's voice in a straightforward way. This entertaining episode, reported by d'Indy himself, is quite significant; it discloses to us an unfamiliar aspect of Bizet, friend of Cesar Franck and admirer of this great genius of religious music and mystic inspiration.

Signs and Omens

AND NOW, as to the other "story," the mysterious death of Bizet at Bougival, a death so sudden, so unexpected, that many wondered whether it had been a natural one. It is very strange, very curious, indeed, that, soon after the composer had been seen in excellent health, one of his interpreters should have had the foreboding that his last hour was drawing near. On night during the *Trio of the Cards*, Mme. Galli-Marié was impressed deeply as she read in them an evil omen. Her heart started beating violently and she sensed a great tragedy hovering in the air. She made an effort and finished the act, but upon leaving the stage, she fainted. As she came to, they tried to comfort her, to restore her piece of mind. Still, the omen lingered. She did not fear for herself, however; so she sang to the end of the performance. But the next morning she learned that Bizet had passed away during the night. This case, authentic as it is, may well be ascribed to mental telepathy. Undoubtedly it will satisfy those who are sentimentally inclined. It borders on the uncanny. But, for truth's sake, I must again shatter the second part of the "story" born from fantastic imaginings.

Bizet did not die of a broken heart as many insist that he did; not, either, of heart disease as all the newspapers printed at the time. His death was a most natural one. Because his wife, the daughter of his teacher Halévy, was what we might call "a little bit queer," he was in the habit of attending, himself, to some small duties of the household. Early one morning, he left his bed and went down into the kitchen scantily dressed in a light *peignoir*, to settle the weekly bill of the washerwoman. The vicinity of the river made the air chilly, even in June. The master caught cold and pneumonia took his life within two days. Such is the true version, as I heard it from the mouth of Ch. M. Widor. Once more the amateurs of sensation will be disappointed. But wasn't this death fitted for Bizet? His art was simply and profoundly human. His song was understood by the elect and by the layman alike. He spoke a language that reached the hearts of all. He was one of the people, wrote for the people, and died a plain death, like one of the people.

SELF-TEST QUESTIONS ON M. DUMESNIL'S ARTICLE

1. *Where and when was "Carmen" first given?*
2. *What was Bizet's manner of composing?*
3. *How may the seven year's disappearance of "Carmen" be accounted for?*
4. *What, actually was the reception of "Carmen" and how were the false rumors started?*
5. *What were the circumstances of Bizet's death?*

Practicing Difficult Passages

By ALTHA RICHARDS SLOOP

OFTTIMES students dislike practicing the difficult passages they encounter in selections. The following suggestion may be of particular help and besides create an interesting way of practicing.

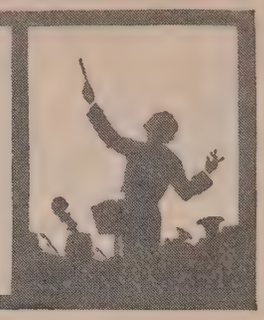
Separating the particular passage, the student plays it slowly the first time the way it is written. Next he repeats it slowly and accents just the first note, playing the others softly. Now he repeats again and accents just the second note. He proceeds in this manner until each of the notes in turn has received special attention and accent, the others being played *pianissimo*. Then he plays the passage the way it is written. It is surprising how much easier it becomes. The practicing itself becomes a delight. While concentrating upon the accented notes he forgets about it even being difficult. It may be necessary to play each hand separately at first, depending upon the difficulty of the passage and the ability of the pianist. Gradually the speed is increased until the student has attained the desired tempo, but he must be sure to play it correctly each time.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



A Discussion of Clefs

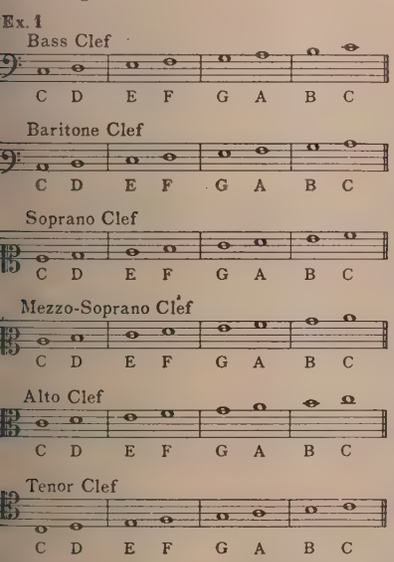
THIS DEPARTMENT has received many inquiries concerning the various clefs employed in writing music for band and orchestra. Confusion is caused by the fact that music is sometimes written in two or three different clefs for a single instrument, while many amateur players have been taught to read in but a single clef.

While much music in simple style employs no more than a single clef for an individual instrument, the violoncello, bassoon and trombone players of a symphony orchestra or concert band may find it necessary to read from two to four different clefs. Many musicians will agree that it would be better if fewer clefs were used in the writing of music; and they may be thankful that there are a lesser number used than formerly.

In earlier times individual clefs were used for each of the various voices of the vocal ensemble—*bass, baritone, tenor, alto, mezzo-soprano, soprano.* The purpose of these many clefs was to keep the voice parts as much as possible within the confines of the staff.

The following will illustrate the method of writing for these various voices:

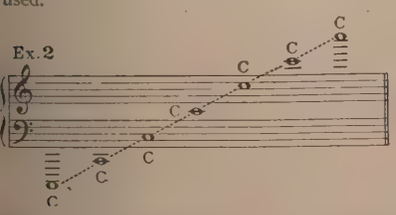
Ex. 1



These have been practically discarded for voice writing; but the alto and tenor clefs have been retained for instrumental writing.

The Treble (or G) clef and the Bass (or F) clef are the ones now most commonly used.

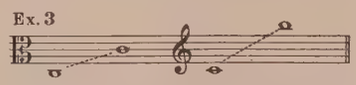
Ex. 2



These two clefs suffice for the display of the entire range of the piano, organ, and harp, though this involves the use of multiple leger lines below the bass staff and above the treble staff, with the *8va* as an assistant. Violin music also reaches an extreme altitude, but it has been confined to the use of a single clef.

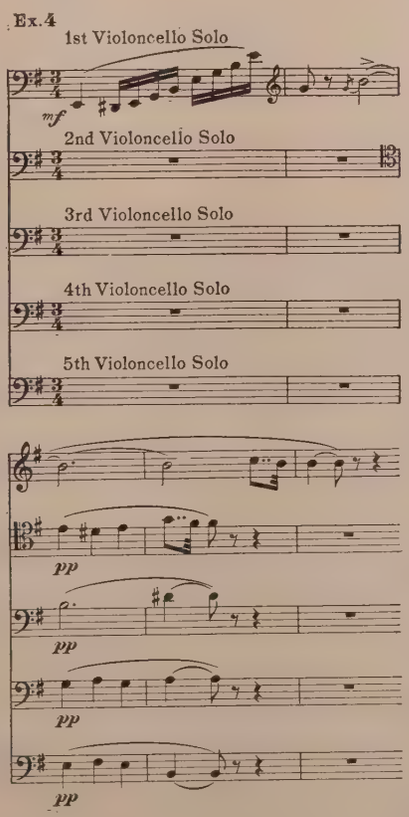
Music for the viola is written mostly with the *alto* or *viola* clef; but the *treble* clef is employed for the extreme upper register. The purpose of using more than one clef in writing instrumental parts is the same which originally pertained to the writing of vocal parts—that of confining the parts as much as possible to the limits of the staff and of avoiding the excessive use of the leger lines. The compass of the viola is

Ex. 3



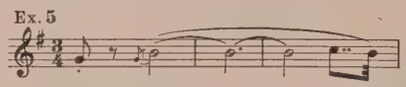
The violoncello employs the bass, tenor, and treble clefs, though many writers refrain from using the treble clef. The opening of the *"William Tell" Overture,* by Rossini, will illustrate the use of these three clefs—this portion of the beginning of the overture being written for five solo violoncellos.

Ex. 4



The use of the treble and tenor clefs prevents straying too far from the upper confines of the staff and saves the player from the necessity of reading a large number of leger lines. Thus the part of the first violoncello, as cast in the treble

Ex. 5



would become

Ex. 6

with the tenor clef, or

Ex. 7

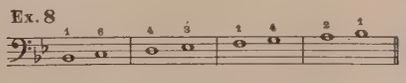
with the bass.

In the symphony orchestra of today the parts for trombones (there are two tenor trombones in B♭ and a bass trombone in G) have their parts written on the bass staff and the positions of the slides are regulated according to the actual pitch of the tones to be produced. In former times *alto, tenor,* and *bass* trombones each used its own clef. Thus the symphony player must be able to read readily with at least three clefs.

In the concert band the parts for trombones are written with three different clefs. In America only the bass and treble clefs are used, the parts being duplicated. Use of the treble clef for trombone and euphonium (or baritone) is confined largely to amateur players. Professional players use the bass clef parts almost exclusively, though they are expected to be able to read readily with the other clefs.

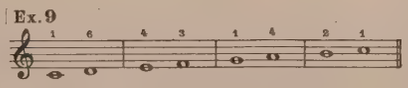
When written in the treble clef the trombone and euphonium parts are transposed, the actual pitch of the instruments being one tone lower than the part as written. The scale of B-flat for either of these instruments becomes the scale of C when written in the treble clef. Thus, identical scales for the trombone would be

Ex. 8



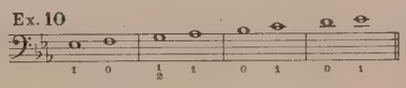
or

Ex. 9



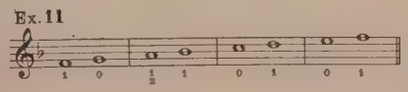
Euphonium fingerings for identical scales would be

Ex. 10



on the bass staff and

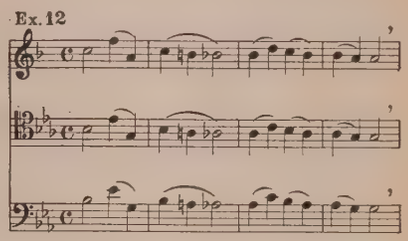
Ex. 11



on the treble staff.

Some European band publications provide the tenor (first and second) trombones only with the tenor clef. A comparison of these three clefs may be helpful here.

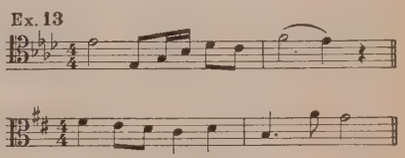
Ex. 12



Many American trombone players in amateur bands have been at a loss as to how to read from a part with the tenor clef and then to play this without having to rewrite it with either the bass or treble clef. If such players read on the treble staff readily, they should have no difficulty with these parts. With the tenor clef used (with the fourth line for the location of C), the part is played in pitch. By altering the key signature by the simple expedient of dropping the last two flats—retaining any others as the signature of the new key—or by adding two sharps, the part may be considered as being in the treble staff with C on the third space. It then becomes, of course, a transposed part.

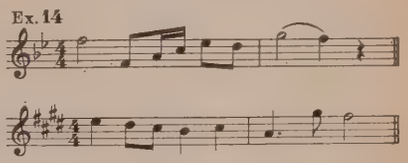
In this way, these phrases for the trombone, with the tenor clef,

Ex. 13



will become a transposed part, by changes of key, when the treble clef is used.

Ex. 14



Some band publications now supply parts only with the bass clef—and this is as it should be. The beginner can be taught to play from the bass staff as readily as from the treble, and the trombone is no longer a transposing instrument. The widespread use of the treble clef in this country for the trombones and euphonium is due, no doubt, to the fact that cornet and clarinet players have often found it necessary to learn one or the other of these instruments upon short notice, so as to fill a vacancy in amateur bands. The treble clef having been the only one with which they were acquainted, they found it easier to play the new instrument with that clef and thus be able to devote all their attention to the mastery of its technical intricacies.

The bassoon, because of its extended

(Continued on page 551)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

BUONA NOTTE
By ETHELBERT NEVIN

A popular favorite from Nevin's "A Day in Venice," *Buona Notte* is being published for the first time in sheet form. A revival of interest in this music is more than probable, in consequence. Try to imagine a twilight night in a Venetian gondola, the quietude of evening punctuated by chiming bells throughout the old city, as the Angelus echoes over the waters. The music opens *andante religioso*. The introduction should be played in the manner of a solemn hymn, in broad sonorous style, observant of all pauses indicated in the text. As the introduction glides off smoothly into three-quarter rhythm one is reminded of the gentle swaying of the gondola The end of measure 24 finds the melody carried in the upper voice of the right hand against ascending E-flats in the left hand. These should have a bell-like quality of tone. Play this theme with gentle rubato, preserving carefully the rhythm of the rolling gondola.

The second theme (measure 25) reëmphasizes bell-tones in the left hand (*quasi campanella*) and finally introduces the farewell motif (*addio*) at measure 42. Nevin brings this work to a close with a repetition of the first theme.

SEA SPRAY
By PAUL DU VAL

This charming piece by Paul Du Val is vivacious in mood. The tempo is lively and the tone for the most part should be very light and thin in quality. The composition is written in prelude style and affords a fine arpeggio study. The triplet figures should snap crisply. The extended legato passages should be heard with each tone individually clear yet all smoothly linked together. Use a rolling motion for sparkle and, to avoid a smeary effect, slight finger articulation. Exact proportions vary, naturally, with individual performers.

VALSE ENCORE
By JAMES FRANCIS COOKE

This month brings us a musical subtlety from the pen of James Francis Cooke. It bears a subtitle "The Corot Hour" and, like certain works of the great painter, it seeks to depict the elusive "twilight of the dawn."

Many pleasant surprises lie in store for the pianist playing this number for the first time. The harmonic progressions are treated freely and have the flavor of modern improvisation. The rhythmical line remains intact while the melody weaves its graceful way through varied keys, sometimes by modulations, sometimes by sudden transitions. The real charm of this music is dependent upon graceful phrasing, clean pedalling and controlled rubato. The *Coda* is modern in vein with its progression of chords in whole tones, and it closes with the popular chord of the added sixth.

SECRETS OF THE ATTIC
By MRS. H. H. A. BEACH

Once more Mrs Beach waves her musical wand and this time carries us grown-ups back to childhood and "dress up days" in attics of happy memory! Her composition gives both right and left hands a chance to romp over the keyboard in legato passages in sixteenths. The second theme appears in staccato chords (use forearm staccato) and is played robustly—a contrast to the *pianissimo* of the first theme. The tempo is *moderato* in this number and the mood playful, in the style of a *scherzando*. Put this fine little teaching piece on your list of things worth while.

THREE VARIATIONS
By LUDWIG VAN BEETHOVEN

This month the Music Section of THE ETUDE includes three of "Six Variations" on an original theme by Beethoven. The text over the theme reads *andante quasi allegretto*. Directions for playing grace notes are given at the bottom of the page of music. It is well to remember that in playing the older compositions, all grace notes are played *on the beat*. The harmonic structure of the first theme can be traced quite easily through the first *Variation* which should be played with smooth, even legato. The second *Variation* is composed of triplet figures played most effectively with rolling motion. The third *Variation* consists mostly of diatonic (scale-like) figures and demands clean, accurate finger legato. Play these variations simply and with color, avoiding, as a matter of musicianship and good taste, the chills and fever interpretation sometimes heard. Remember that the text reads *andante quasi allegretto* which signifies that the tempo is slow but the mood not too somber.

CZARDAS
HUNGARIAN FOLK MELODY

Here is a four-hand piece, easy to play, which sounds quite pretentious under the hands of two pianists. It is one of the folk tunes which Brahms made popular in his arrangement of Hungarian dances for the piano. In the *Czardas*, as in all Hungarian music, the mood is erratic, changing abruptly from fast to slow, loud to soft, major to minor, and so on. These changes are clearly indicated in the edition presented. The important point in playing this music, is that both performers agree on the exact amount of intensity to be applied at any given point. A perfect ensemble assumes, of course, a great deal more than the elementary requirement of simply "keeping time together."

DANCE OF THE COBBLERS
By FREDERICK A. WILLIAMS

The rhythmical tapping of the cobblers' hammers is in evidence through this piece. The persistent taps are heard in the right hand, in rhythmical figures which vary in length from three notes to more extended phrases. Play the staccato notes and observe the accents exactly as indicated. Good, clean finger work in the right hand and an even, steady pace in the left are clearly necessary to an acceptable performance of this piece.

RUSSIAN DANCE
By H. ENGELMANN

Sonority, precision, power and relaxation are necessary to the best performance of this number. The chords must have a singing tone quality, to produce the proper sustained effect. Exactness is essential to avoid untidiness in the chord progressions. Power is necessary for the *maestoso* or majestic effect. Controlled relaxation is imperative for elasticity and to avoid the *bête noire* of "banginess." Dynamics and tempo are well indicated, so that the interpretation of this piece offers no real difficulties.

THE MESSAGE OF THE VIOLET
By MATHILDE BILBRO

Another four-hand piece for young players. Miss Bilbro's name has been for years synonymous with superior teaching material; and it is safe to assume that players of this simple duet will find interest and much of educational value in its measures.

PLAYFUL ECHOES
By HAZEL GILBERT

A little piece for junior readers, in six-eight rhythm. Its two-note figures echo one another up and down the keyboard and contrast with more extended phrases which intervene.

THE JUGGLER
By ELLA KETTERER

The Juggler employs interlocking figures which present an interesting problem in pianism for young players. Observe the accented notes, and pedal only where indicated.

HEADS UP! FORWARD MARCH!
By BERNIECE COPELAND

An easy and interesting march for young players. The contrast between legato and staccato should be sharp. The trombone phrases in the left hand are to be well defined in measures 9 to 12. This piece will sound best played without pedal.

PLAYING SOLDIER
By D. B. BRIGGS

Another march, the first theme of which gives practice in chord playing. The second theme, in the traditional key of the subdominant, has the melody in the right hand, played legato against a broken chord accompaniment.

THE DAILY PRACTICE PLEDGE

"Tall oaks from little acorns grow" wrote an eighteenth century poet. In our July number we suggested an Etude Music Expansion League, which met with a really magnificent response. Large numbers of people at once set about calling upon the families in their neighborhoods and in promoting music study along the lines which THE ETUDE MUSIC MAGAZINE has advocated for many years. In a great many instances they have induced their musical friends to pledge themselves to start anew and to practice a certain period every day—say, fifteen, twenty, thirty or sixty minutes, as circumstances dictate. To those who are willing to take up this work of interesting their neighbors and friends, and of securing their pledges of daily practice, we shall be glad to send, entirely free, the Sesqui-Centennial Booklet, "Two Centuries of American Musical Composition," containing portraits of four hundred American Composers and thirteen of their compositions, in miniature, including the editor's noted composition, *Sea Gardens*, as well as the story of the part that THE ETUDE has played in our musical history. For all who send in their names as members of this Etude Music Expansion League, before September thirtieth, the editor will personally autograph this composition.

Double Work for Double Notes

By L. G. PLATT

A PASSAGE in double notes is apt to cause the pupil particular trouble. This may be overcome by having him first play the higher notes (with the proper fingering) and then the lower ones (also with the proper fingering). A few times practiced in this way, the passage will go more easily.

Often a piece will be quite simple except for a measure or two of double notes, and this manner of presenting it smooths out an otherwise almost insurmountable difficulty.

"The production of a Stradivarius violin was quite as great a scientific achievement as the building of a locomotive." — GLADSTONE.

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Daily Studies

1. In the "40 Daily Studies" by Czerny, No. 1 has a metronome mark of 92 for a half note. Is it possible that this mark is for a quarter, rather than a half note?

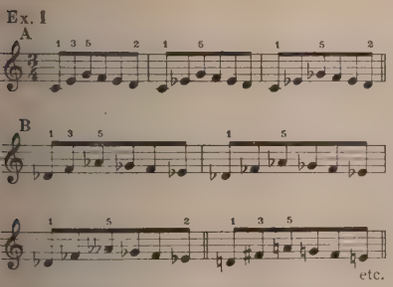
2. In the Foreward to the same studies, it says that, by practicing one hour a day, one should be able to run through them in three or four days. Should one be able to do this the first time one tries them? I don't seem able to master one new study each day.

3. I read once that Liszt practiced the "40 Daily Studies" in the different keys. I wonder whether he practiced a study at once in all the different keys, probably with one or two repetitions in each key, or whether he practiced it as indicated, in whatever key he would choose.—S. H.

1. In assigning a metronome mark to such studies, the editor frequently puts down what he considers an extreme limit towards which the player should work, rather than a speed which it is necessary or desirable to attain. Hence I should not pay too much attention to such a mark, but simply work *towards* it as far as clear and accurate execution will permit. Under no circumstances would I advise extremely fast playing the first time that very rapid studies are attempted. Leave the matter of mere speed to a later occasion, when there is danger of too much, rather than of too little, of it.

2. Doubtless it is intended that such a "stunt" should be performed only after the player has become well versed in the technic of the studies. As I suggested in the foregoing, I should always consider the mere matter of speed as secondary to the way in which they are executed.

3. While I cannot say exactly how Liszt practiced his daily five-finger exercises, I may suggest as a useful method that you decide upon a simple formula, which you then apply to all the keys in chromatic succession. Such a formula is as follows:



By adding or substituting other figures, thus:

the foregoing formula may be expanded as much as desired.

Experience with Various Keys

What material should I use after Czerny's Op. 599? Or could, perhaps, another of Czerny's follow, his Op. 299, for instance, or the third book of Mathews' "Graded Course?"

The student in question is a married woman who has not studied since she was very young. She began again nearly at the beginning and has now completed Czerny's Op. 599. Also she is starting on Clementi's "Sonatinas" which she loves. She also enjoys simplified editions of the classics. She needs practice in playing in different keys, so I would like you to suggest a book of pieces suitable to her age, in which various keys are employed.—A. K.

After your pupil has completed Czerny's Op. 599, I suggest that you give her a set of studies of a quite different type in the "Thirty Progressive Studies," Op. 46, by Stephen Heller. These are distinctly on the lines of phrasing and expression and should appeal especially to a mature and musical mind. That her mind is of this character is shown by her fondness for the classics.

A book which will systematically and pleasantly acquaint her with the various keys is "Short Pieces in all Keys," by Frederick A. Williams.

The Reason for Certain Signatures

1. When one sees a musical composition written in three sharps, how may one recognize whether it is written in the key of A major or F♯ minor? In scales I find no such difficulty, since I know that the minor is written a minor third below the tonic of the relative major scale.

2. Also please tell me if the scales written in flats should be studied as they appear on the printed page, beginning with G flat major and taking one flat less in each scale down to F major? Why do we not begin with one flat and keep adding to it, as we do with sharps?—C. W. S.

1. Consult the last chord in the composition. If this is founded on the notes A, C♯, E, you will know that the key is A major; but if it is founded on the notes F♯, A, C♯, the key is F♯ minor.

2. The principal note of the scale, outside of the tonic (C in the scale of C) is the dominant (G in the scale of C). Hence it is generally customary, in establishing the order of scales, to go repeatedly from one dominant to the next, until the circle is complete: C, G, D, A, E, B (or C♭), F♯ (or G♭), D♭, A♭, E♭, B♭, F, C. Often, however, the circle is made by using dominants up to six sharps (C, G, D, A, E, B, F♯) and subdominants to six flats (C, F, B♭, E♭, A♭, D♭, G♭). It is quite possible, of course, to study the scales in either of these orders, or even in the chromatic order, if you prefer.

Studies with Rhythmic Interest

I have a pupil who is working on the third book of Hanon's "Virtuoso Studies" and who plays creditably such pieces as Liszt's *Liebestraum* and Mendelssohn's *Rondo Capriccioso*. I have given her several of Bach's "Three-Part Inventions" but feel that I would like something for her with more rhythmic interest. Can you suggest anything in the way of a book of studies?—Mrs. J. O. E.

For a standard collection of advanced studies of the romantic period, I may refer you to the two books of "24 Characteristic Studies, Op. 70," by Mendelssohn's friend and teacher, Ignaz Moscheles. Perhaps the first of these books may be sufficient for your purpose. They may be accompanied or followed by Arthur Foote's fluent and modernistic "Nine Etudes, Op. 27."

Bach's "Three-Part Inventions" are apt to become dry, if given in too large doses. After dealing with two or three samples of them, I advise you, for this type of work, to proceed directly to the "Well-Tempered Clavichord," from which samples may be carefully chosen, in graded order.

Concentration of Scales

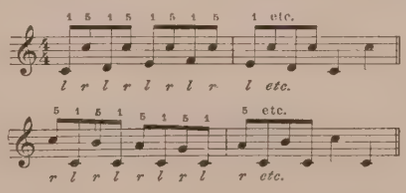
I am planning to enter a musical college. Meanwhile I am trying to keep up my technic, without a teacher. In the past year I found that when I practiced either arpeggios or octaves my wrists became stiff and my forearms fatigued. I therefore omitted these and concentrated on scales.

Is it wise to go on thus, advancing in scale proficiency at the expense of the arpeggio and octave work, and wait half a year until I have a teacher; or should I practice them regardless? What harm, if any, can come of my neglecting this phase of practice? Naturally I am interested in practicing as rapidly as possible; but I would forego this if it were for the best.

Perhaps you can suggest pre-octave and pre-arpeggio exercises. Do you know of any studies written expressly for advancing wrist flexibility? My hand is broad; fingers are short; forearm is muscular; and wrist, thick (though *loose*).—I. S.

Any form of technical work which avoids stiffness in the wrists can hardly fail to be beneficial to you. Best of all, however, is scale practice which is derived and emphasized from your own experience.

This practice, moreover, I believe you could well supplement by a certain amount of regular work in broken chords and octaves, in which the hand is thrown loosely from side to side, with the wrist flexible and somewhat raised. The exercise given below will make a good beginning. Others can be easily invented.



(*r* means hand thrown to the right; *l*, hand thrown to the left.)

This can be used also by the left hand, by reversing the thumb and little finger on their respective notes.

Technical Exercises and Systems

1. I have pupils who play the "Czerny-Liebling Studies, Books 1 and 2." They have had all major and minor scales and chords in two octaves, then in four octaves with arpeggios. Can you suggest exercises for fingers, arms and wrists? Is there a book on teaching that I could procure? Is the Mason system still used?

2. When should the study of the "Two and Three-part Inventions" begin?

3. Please suggest some pleasing selections for boys and girls in their early 'teens who are using "Czerny-Liebling, Book 2."—B. W.

1. As to technical systems, I cannot suggest a better one than Dr. William Mason's "Touch and Technic," in four books, to which you refer. Dr. Mason's ideas are as clear and practical now as when first written; and as a safe guide for all phases of technical work, they are now, as ever, unsurpassed.

For a comprehensive collection of scales and arpeggios, I may refer you to James Francis Cooke's "Mastering the Scales and Arpeggios." For books on piano teaching, consult Tobias Matthay's "First Principles of Pianoforte Playing" and his "Musical Interpretation;" also my own "Piano Teaching" and "Touch and Expression in Piano Playing."

2. The study of the "Two-Part Inventions" may begin in about the third grade. I should reserve the "Three-Part Inventions" for a somewhat later period, say the fifth grade.

3. Pieces which should prove pleasing and profitable to boys and girls in these grades are: Poldini, *Tarantella in A minor;* Scharwenka, *Barcarolle, Op. 62, No. 4;* Grieg, *Rigaudon, Op. 40, No. 5* and *March of the Dwarfs;* Saint-Saëns, *First Mazurka.*

Sonatas for Recitals

Which sonatas would you suggest for recital work for young ladies in college who play such composers as Chopin, Rachmaninoff and Bach? I prefer sonatas that are not difficult, but showy.—Mrs. T. E. W.

I think that the following sonatas should meet your requirements. The general grade of each is given: Haydn, "Sonata No. 7, in E minor" (Grade 6) (This is No. 7 in Cotta Edition, but No. 2 in Presser Edition); Beethoven, "Sonata, Op. 14, No. 2" (Grade 6); Mozart, "Sonata in A major" —*Theme with Variations* (first movement) (Grade 7); Schubert, "Sonata in A minor" (Grade 7); Beethoven, "Sonata in E-flat major, Op. 31, No. 3" (Grade 8); Grieg, "Sonata in E minor, Op. 7" (Grade 9); and Schumann, "Sonata in G minor, Op. 22" (Grade 10).

Hurtful Practice

I have a pupil, age thirteen, who has small hands and who is very advanced for her age. Although she plays Bach's "Inventions," and other works of the same grade, she can barely reach an octave. For the past two months she has complained of a severe pain through the palm of each hand, running down to the fingers. Is this the result of over-practice? Should the hands be given a rest whenever this pain begins; or will more practice eventually overcome the trouble?—Mr. G. L. R.

Undoubtedly the pain of which the pupil complains is caused, to a great extent, by her attempt to compass stretches that are, for the present at least, too wide for her hands. There are two ways in which this trouble may be helped: (1) by having her rapidly "arpeggiate" individual intervals; so that the upper and lower notes sound almost together; and (2) by frankly omitting the lower of two notes, if this can be done without seriously impairing the harmony. Moreover, I should give her music (such as Bach's "Two-Part Inventions") in which such devices are unnecessary.

Allow her hands plenty of time to grow to their full capacity, and discourage her attempting technical feats that are beyond her years! There is a large repertoire of the best music suitable for small hands. Even concert artists select pieces to suit their hands and style of playing.

The Story of Dixie and its Picturesque Composer

By W. H. Smith

NO VISITOR to Mt. Vernon, Ohio, should come away without having made a pilgrimage to a solitary grave in Mound View Cemetery. A massive block of red Scotch granite marks this tomb, and deeply chiseled on its polished front appears the following inscription:

EMMETT
DANIEL DECATUR 1815-1904
WHOSE SONG "DIXIE LAND"
INSPIRED THE COURAGE AND
DEVOTION OF THE SOUTHERN
PEOPLE AND NOW THRILLS THE
HEARTS OF A REUNITED NATION

Another striking and deeply significant monument is to be seen on the front lawn of Memorial Building. Here rests a huge boulder, to which is attached a bronze plaque bearing the inscription seen in the accompanying cut.

A Noble Line

THE AUTHOR of *Dixie Land,* or *Dixie,* as it is more popularly known, was born October 29, 1815, in the picturesque and romantic village of Mt. Vernon, Ohio. His father, Abraham Emmett, a blacksmith by trade, had come from historic Staunton, Virginia. The mother, a Miss Sarah Zerich before her marriage, was strongly musical. His grandfather Emmett served as chaplain and surgeon

"DAN" EMMETT'S HOME AT MOUNT VERNON, OHIO

in the War for American Independence; and his father served his country in the War of 1812.

With this legacy of lineage in mind, it is not so difficult to understand some of the turns of Daniel Emmett's nature. He was christened Daniel Decatur; but to his companions he always was just Dan Emmett, while to old friends and neighbors at Mt. Vernon he became universally esteemed as plain "Uncle Dan."

A Picturesque Youth

AS A BOY he was possessed of a rather strong military spirit. He left record that "At the early age of seventeen I enlisted in the United States Army, as a fifer, and was stationed at the Newport Barracks, Kentucky, the school of practice for the Western Department." After serving the required three years, he was discharged and returned to Mt. Vernon.

Some years later, in the early 40's, he had drifted to New York; and there, in a boarding house in Catherine Street, in February and March of 1843, young Emmett and several friends organized and drilled the first Negro Minstrel Troupe in America. Emmett was the violinist and costumer, having designed the bizarre adornment of white pants, striped calico shirts and blue calico coats with long swallowtails. Their first performance in the hotel made such a hit that there were immediate professional engagements and early fame.

The first name of this aggregation of "colored artists" was The Virginia Minstrels. They furnished mirthful entertainment as delineators of Negro life on the plantations of the South. They started with a membership of four; but others were gradually added and the larger Virginia Minstrels visited all the more important American cities. An attempted season in England met, however, "with chagrin and defeat"—the British public of that period having no taste for such coarse fun. This early minstrel troupe, nevertheless, served as the forerunner of the later colorful and superb aggregations which toured under the names of Primrose and West, Lew Dockstader and Al G. Field.

The Young Composer

IN 1857 EMMETT JOINED the Bryant's Minstrels of New York, with which organization he continued till 1865. His duties included the composing and arranging of Negro songs, plantation walk-arounds, and so on; and it was in this capacity that he came to write *Dixie.*

Late on a Saturday night of 1859, after their performance, Jerry Bryant said to him, "Dan, I wish you would write a new walk-around 'hoo-ray song' (the then current term which now has given way to 'hit'). The tune must be good; the words won't matter so much. And, Dan, please have it ready for our Monday rehearsal."

Emmett went home and told his wife what was expected by Monday. He took up his fiddle, as was his habit; but he tried in vain to coax forth a melody to his liking. Finally Mrs. Emmett advised, "Dan, give it up for tonight. Wait till morning. Tomorrow will be Sunday, and you can have the room all to yourself. No one shall disturb you."

Came Sunday morning—with a pour of miserable, cold rain.

"Some days must be cold, and dark, and dreary."

He stood looking out at the dismal scene, then turned and in a querulous voice moaned, "I wish I was in Dixie."

Soon, however, Mrs. Emmett heard him fiddling and humming; and she knew that he was working on the "hoo-ray" song for Jerry Bryant. She waited some time, then quietly entered the room. Emmett looked up from his writing and exclaimed, "Catherine, I think I have it! Listen."

Then, to the tune he had composed, he sang:

I wish I was in de land of cotton,
Ole times dar am not forgotten,
Look away, look away, look away,
Dixie Land.
In Dixie Land whar I was born in
Early on one frosty mornin',
Look away, look away, look away,
Dixie Land.

Den I wish I was in Dixie! Hoo-ray!
Hoo-ray!
In Dixie Land I'll take my stand
To lib an' die in Dixie.
Away, away, away down south in
Dixie.

Mrs. Emmett was enthusiastic and declared that "If the Bryants don't like that, you can't write anything to please them."

"But what is it to be called?" queried Daniel.

"You have it right in the chorus. Call it *Dixie,*" replied the knowing Catherine.

It was, however, to be first published with the title, "I Wish I Was in Dixie Land;" and, under this name it was first sung by the Bryant Minstrels, at 470 Broadway, New York, and thus long appeared on their programs. It was copyrighted in the name of Daniel D. Emmett; and it is said that the composer later sold these rights for a grossly inadequate five hundred dollars.

Emmett was now forty-four years of age. His wife had been born Catherine Rives, on April 15, 1828; and she died in 1875, at Chicago. Emmett married a second time—this choice being Mrs. Mary Louise Bird of Chicago, who survived him.

THE COMPOSER OF DIXIE, DANIEL EMMETT, AT THE AGE OF EIGHTY-NINE

A National Adoption

AT THE OUTBREAK of the Civil War, the *Dixie* melody was adopted by the southern people as the "national air" of the Confederacy. This occurred at New Orleans, early in 1861.

However, the sectional sentiment attached to *Dixie* has been long forgotten; and today it is heard everywhere—North, East, South, West. There is a touching story that President Lincoln, when attending some function shortly before his ill-fated death, remarked, "I notice that you have a band with you. I wish you would play *Dixie.* "Dixie" now belongs to the Union."

Almost three-quarters of a century have past since, on a rainy Sunday morning, "The Father of American Minstrels" dashed off the rollicking, lilting *Dixie;* and more than a quarter of a century has elapsed since he went to join the innumerable caravan that moves to the mysterious realm from which no traveler returns.

Before this, however, in the autumn of 1895 Al G. Field, of the incomparable Field's Minstrels, visited Mt. Vernon, just out of sentiment for his old-time friend, Dan Emmett. In the course of the conversation Mr. Field remarked that he soon would be starting on the road for the season.

The grizzled old minstrel, now eighty years of age, roused up and exclaimed, "Al, I'm going with you!"

At which Field laughed and replied, "All right, Dan. Glad to have you with us!"

And he went. They toured the South, ending the season on April 11, 1896, at Ironton, Ohio. At each nightly perform-

(Continued on page 558)

MEMORIAL TABLET TO DANIEL DECATUR EMMETT, AT MOUNT VERNON, OHIO, UNVEILED BY THE DAUGHTERS OF THE CONFEDERACY

FASCINATING PIECES FOR THE MUSICAL HOME

BUONA NOTTE

GOOD NIGHT

The republication in sheet music form of the famous "A Day in Venice" by Ethelbert Nevin has given new impetus to these poetic works. *Buona Notte* is one of the most ingratiating of the group.

Grade 4. **Andante religioso** (A - ve Ma - ri - a)

ETHELBERT NEVIN, Op. 25, No. 4

p *dolce* 5 10 *p* 15 *più f* *meno f* 20 *più rit.* 25 *non troppo presto*

quasi Campanella 30 *sempre p* *dolciss.* 35 *sempre quasi Campanella* 40 "ad-di-o" *con amore* 45 *più ten* l.h. r.h.

a tempo 50 *cresc. molto* *ff* *largamente molto* *p*

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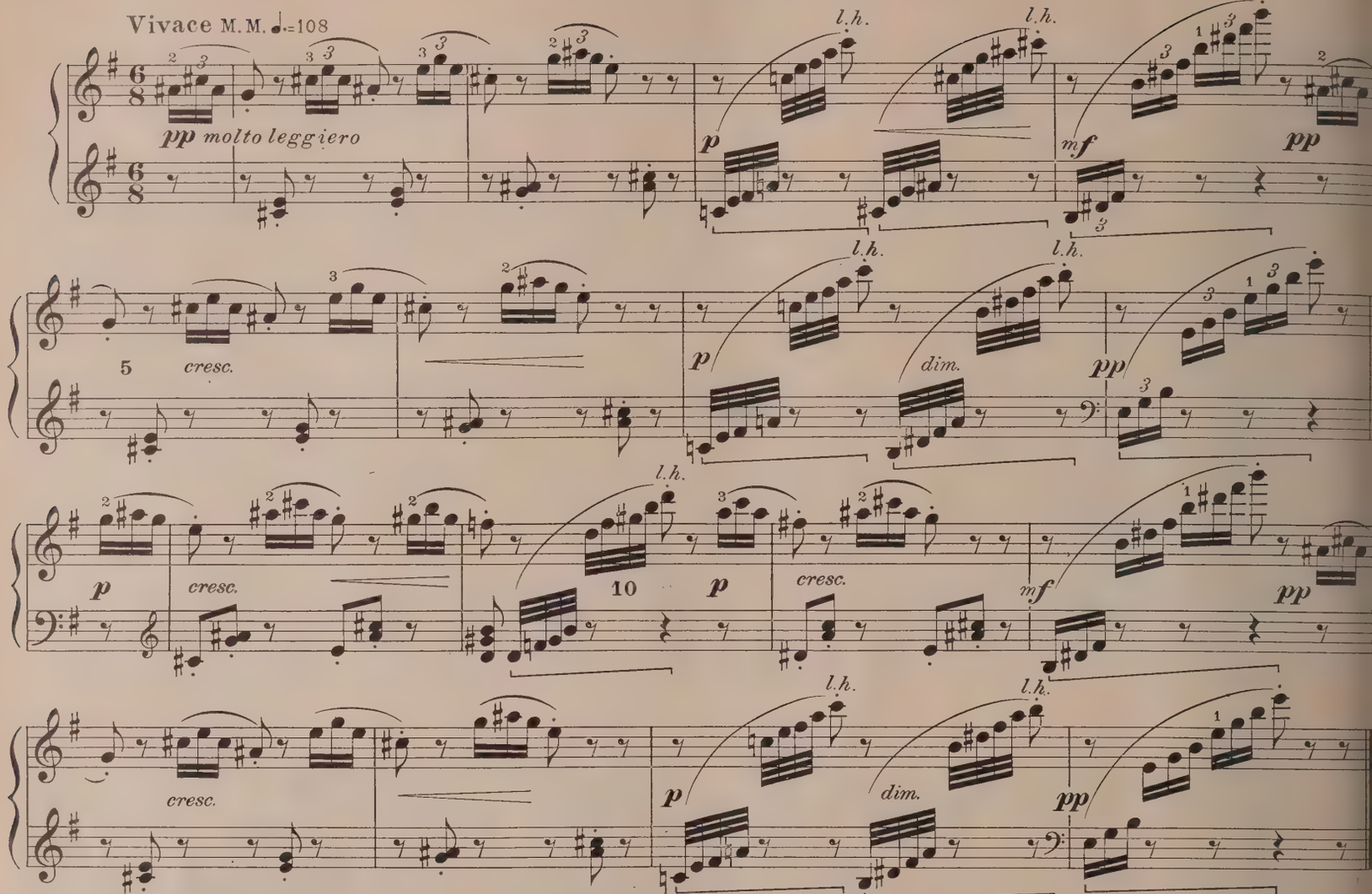
Grade 4.

SEA-SPRAY

PAUL DU VAL



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To the eminent pianist Moriz Rosenthal

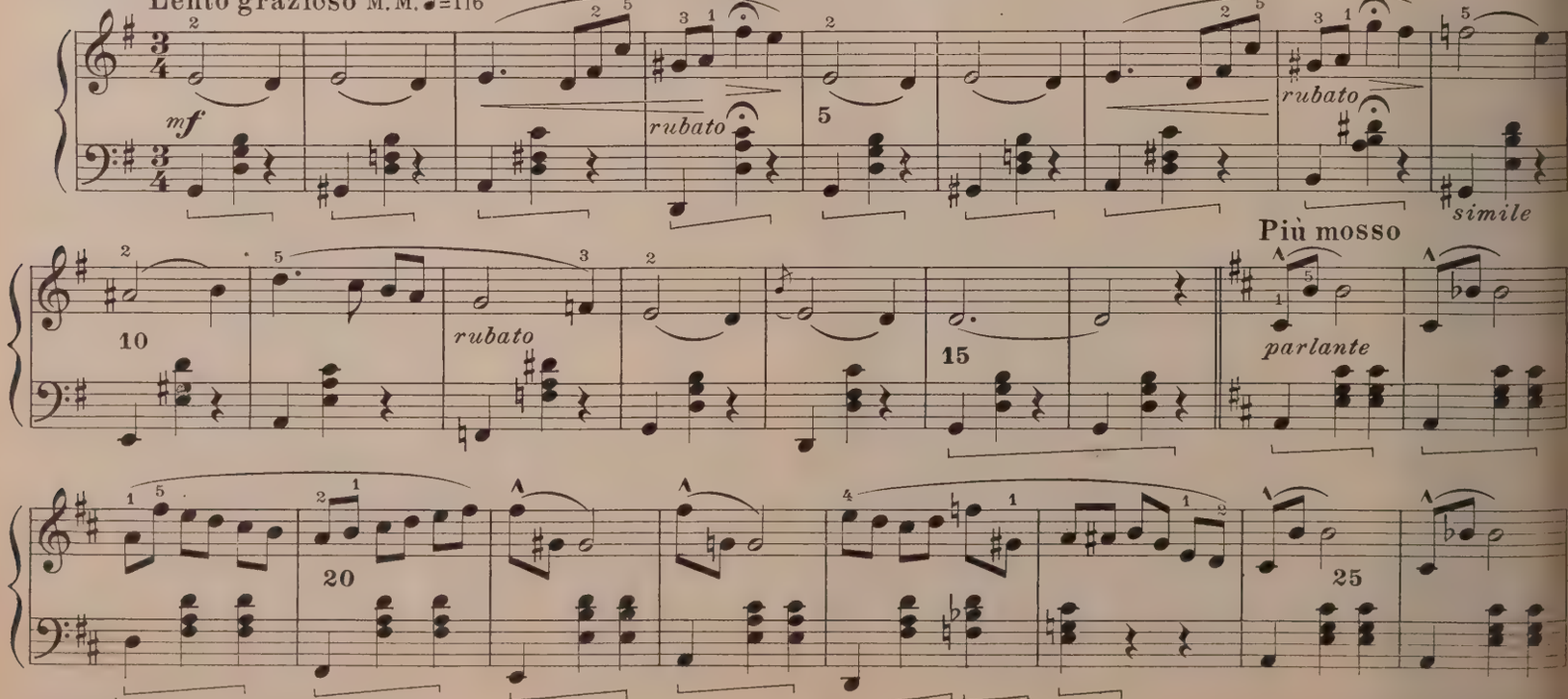
VALSE ENCORE

COROT HOUR

JAMES FRANCIS COOKE

International Copyright secured

The sub-title of this *Valse Encore* is *Corot Hour* and suggests the inspiration of this piece. The great French painter J. B. C. Corot, who died in 1875, sought continually to capture that mystic hour at the break of day which he called "the twilight of the dawn." The composer has attempted to suggest musically similar atmospheric effects. The waltz must be played sympathetically in subtle, poetic *rubato* style. It will make an excellent "quiet moment" on a recital program. Grade 3.



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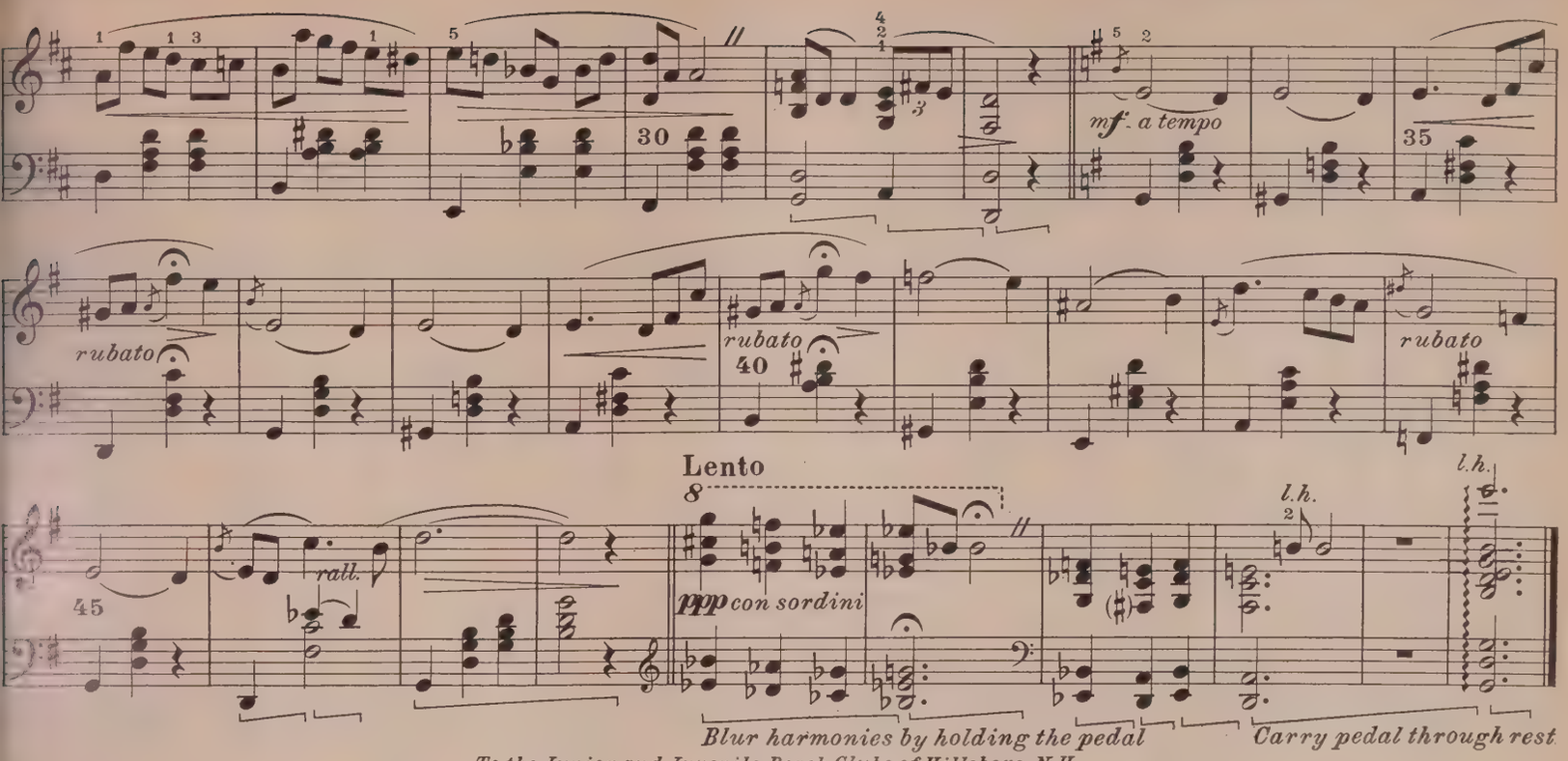
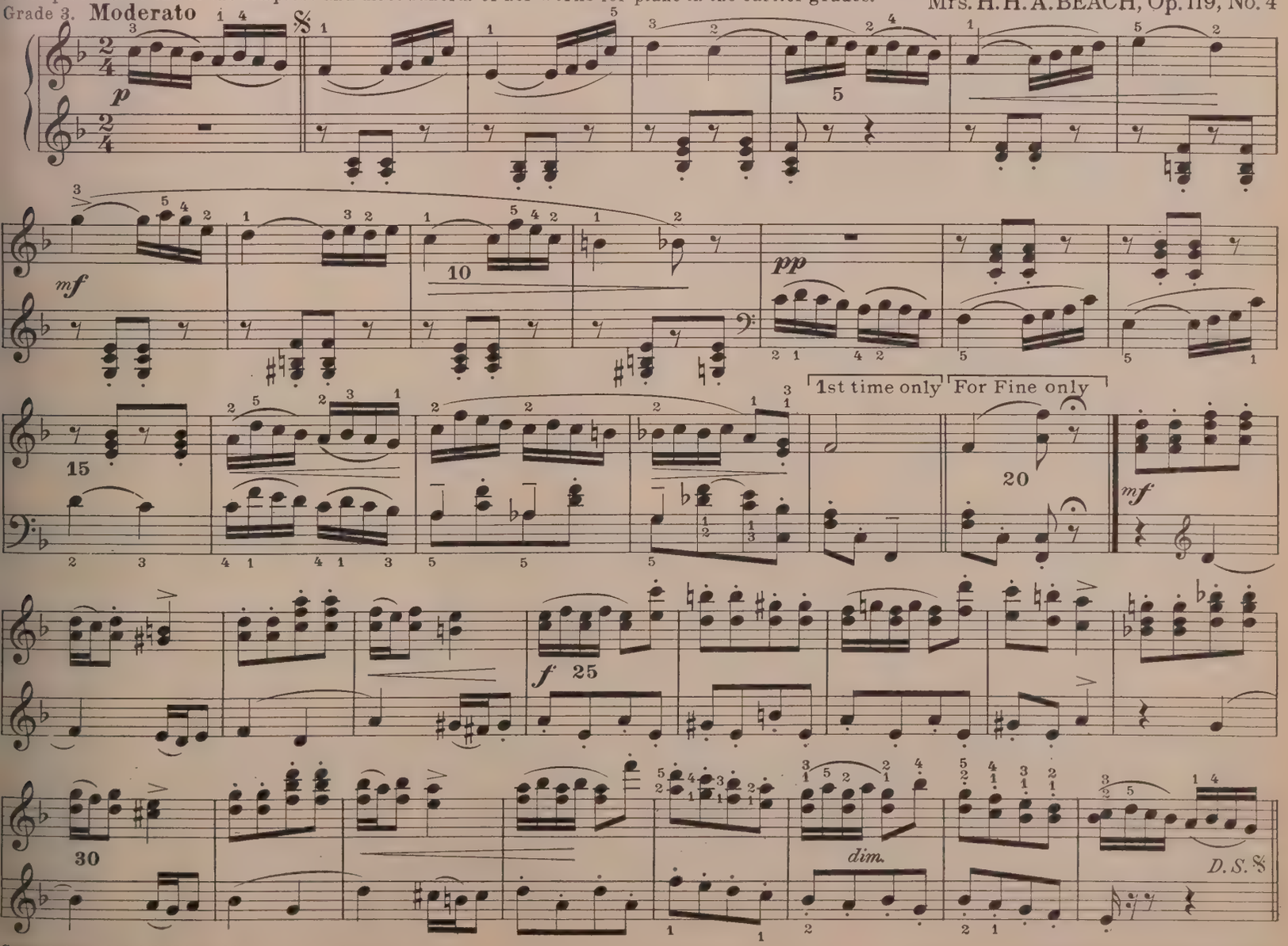


To the Junior and Juvenile Beach Clubs of Hillsboro, N.H.

SECRETS OF THE ATTIC

Children romping amid the romances of other days in an old fashioned attic was clearly what Mrs. Beach saw when she penned this brisk and merry little piece. It is one of the simplest and most tuneful of her works for piano in the earlier grades.

Grade 3. **Moderato** Mrs. H. H. A. BEACH, Op. 119, No. 4



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DANCE OF THE COBBLERS

Clearly a musical picture in which the tapping of the cobbler's hammer was evidently in the composer's mind. Richard Wagner, you will remember, was not above using a similar device for the cobbler Hans Sachs in "Die Meistersinger." Grade. 3½

FREDERICK A. WILLIAMS, Op. 148

Allegretto M.M. ♩ = 96

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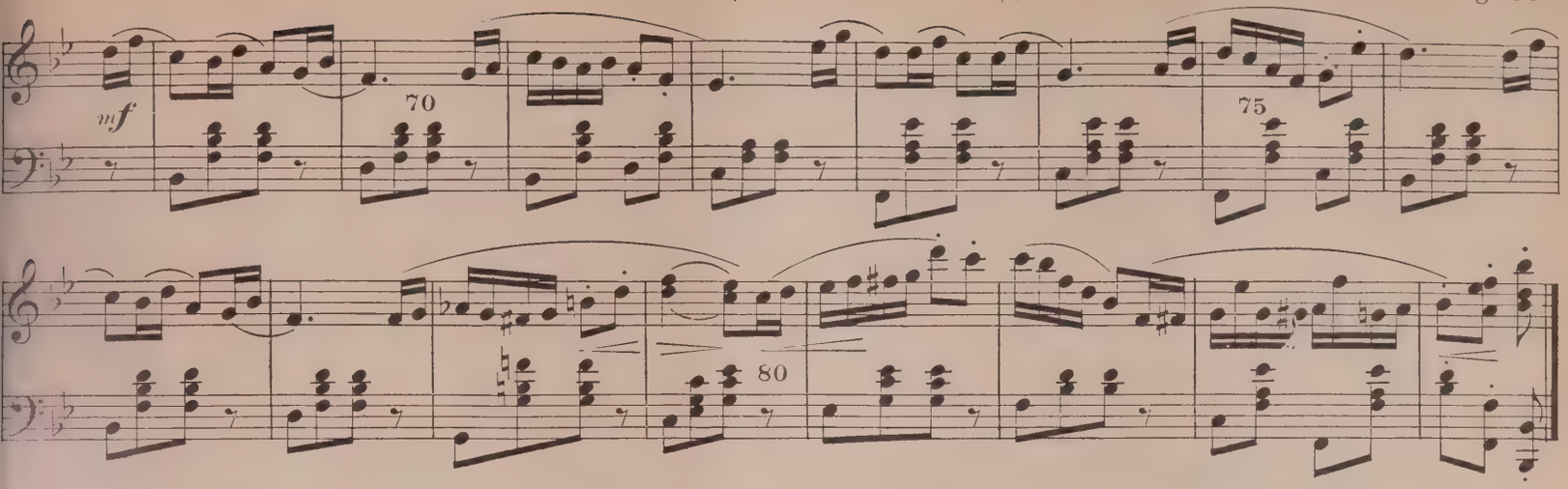

RUSSIAN DANCE

H. Engelmann never produced a better "show piece" than this. It is brilliant, not too difficult, and will make a high spot on many a recital program. Be sure to play both hands in the chord passages exactly together. Unevenness in attack could ruin this piece.

Grade 4.

H. ENGELMANN, Op. 753

Allegro maestoso

ff mf marc. cresc. string. sosten. ff mf

p poco string. Fine a tempo p poco a poco string. rit.

a tempo sosten. ff mf

lunga Quieto. dolce p

amoroso brillante cresc. f rit. D.C.

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MASTER WORKS

THREE VARIATIONS
FROM SIX EASY VARIATIONS
On an Original Theme

The Six Easy Variations on an Original Theme are given as number thirtyfour in the Nottebohm catalog of 256 Beethoven works. It was written in 1802 when Beethoven was thirty-two years old. This is one of the very finest of all of the Beethoven original themes and the variations are graceful and appropriate. Grade 5.

Edited by S. Lebert

L. van BEETHOVEN

Andante, quasi Allegretto M.M. ♩ = 56

THEME

VAR. I

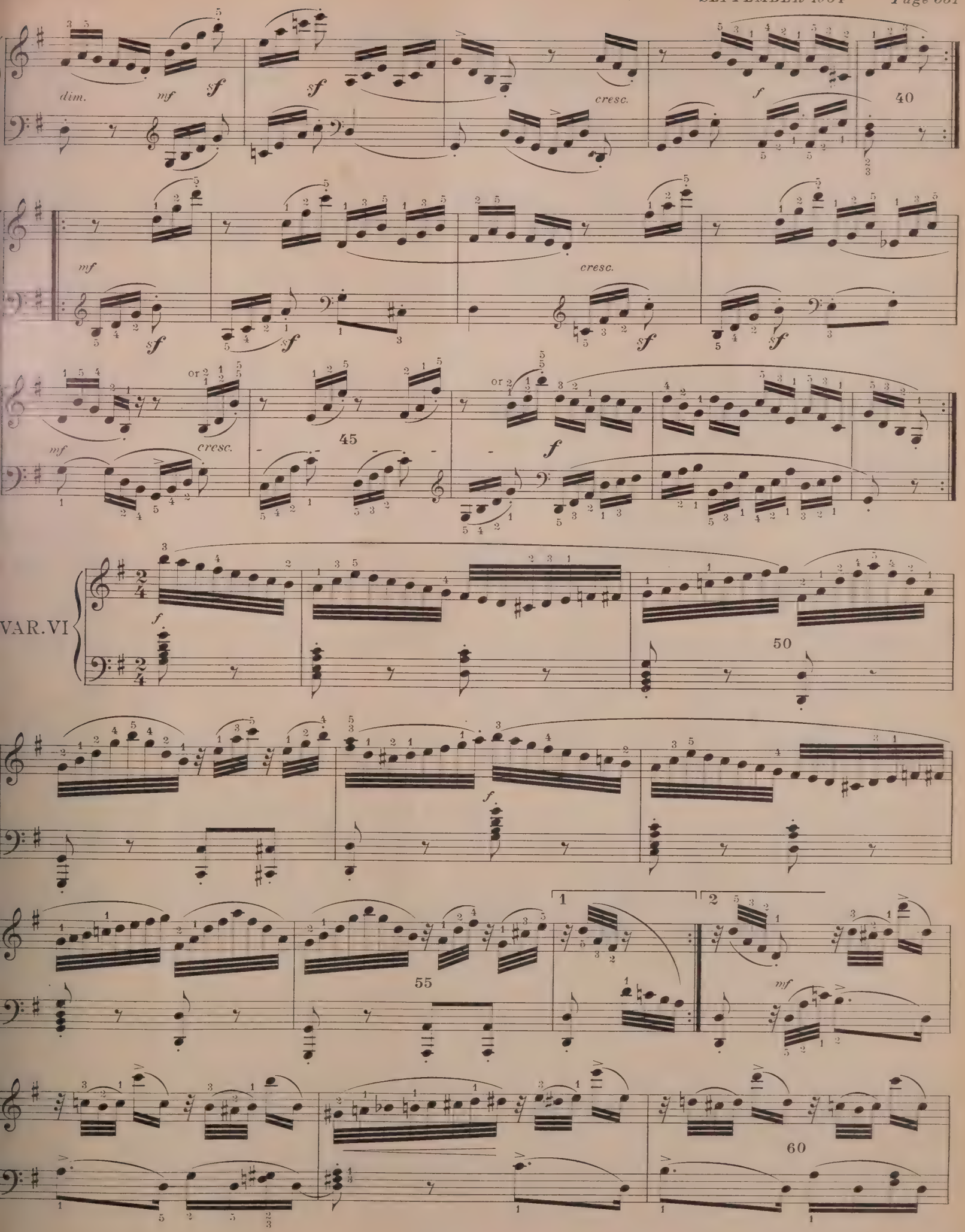
VAR. II

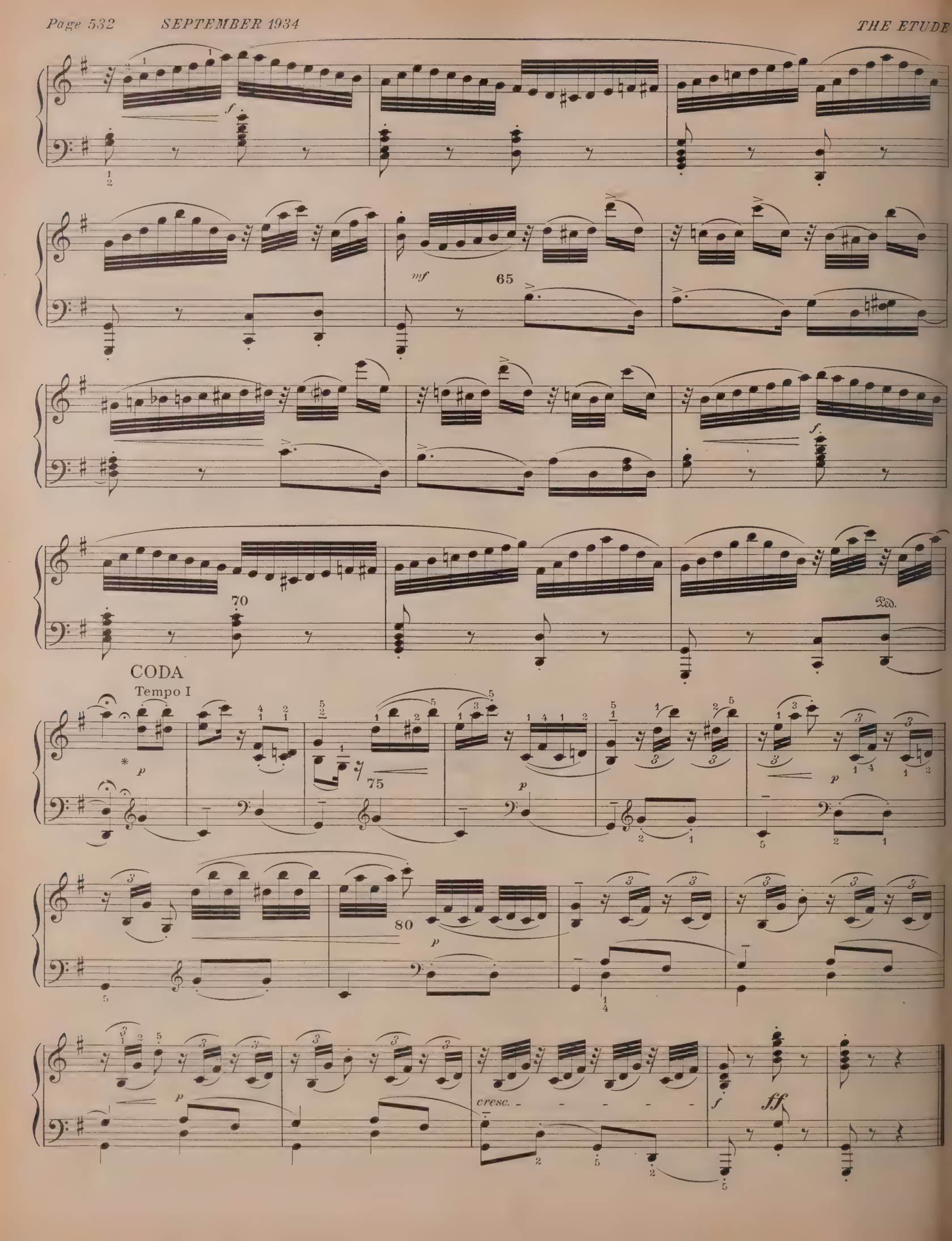
a) As a general rule, strike all appoggiaturas simultaneously with the accompaniment.

b) A comma indicates a rhythmical section, following which a fresh attack must be made.

c) *mp (mezzo piano,* rather soft) signifies a degree of tonepower between *p* and *mf*.

d) Continue from one movement to another, without interruption of the measure.


dim.
mf
sf
cresc.
f
40
or
45
VAR. VI
50
55
1
2
60


f
mf
65
f
70
Ped.
CODA
Tempo I
p
75
p
p
80
p
cresc.
f
ff

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CALLING YOU

ELIZABETH MOORE

FRANK H. GREY

Moderato

mp

Day was at the morning, Skies fair and blue,

mf *mp*

Ro - ses were wak - ing Fra - grant with dew. Un - der - neath your win - dow Love, wak - ing too, Where

rit.

with the birds, my heart, dear, Was call - ing you.

rit. *mf a tempo*

mp

All the ro - ses fa - ded, Fad - ed the dawn, Sum - mer on sum - mer Bloomed and were gone.

mp

cresc. *rit.*

Love has not for - got - ten, Dear, if you knew All thro' the years the heart of me Is call - ing you.

cresc. *rit.* *poco rall.*

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JUNE DAWN

Prepare: Sw: St. Diap., Bourdon 16′
Gt. or Ch: Soft Diapason
Ped: 16′

HOMER NEARING

Andante con moto

Sw.

Manuals

Gt. or Ch.

Pedal

Last time to Coda

più mosso

Fl. 8′

a tempo

Add Fl. 4′

Str. 8′ and 4′

rit.

D. C.

CODA

8

rit.

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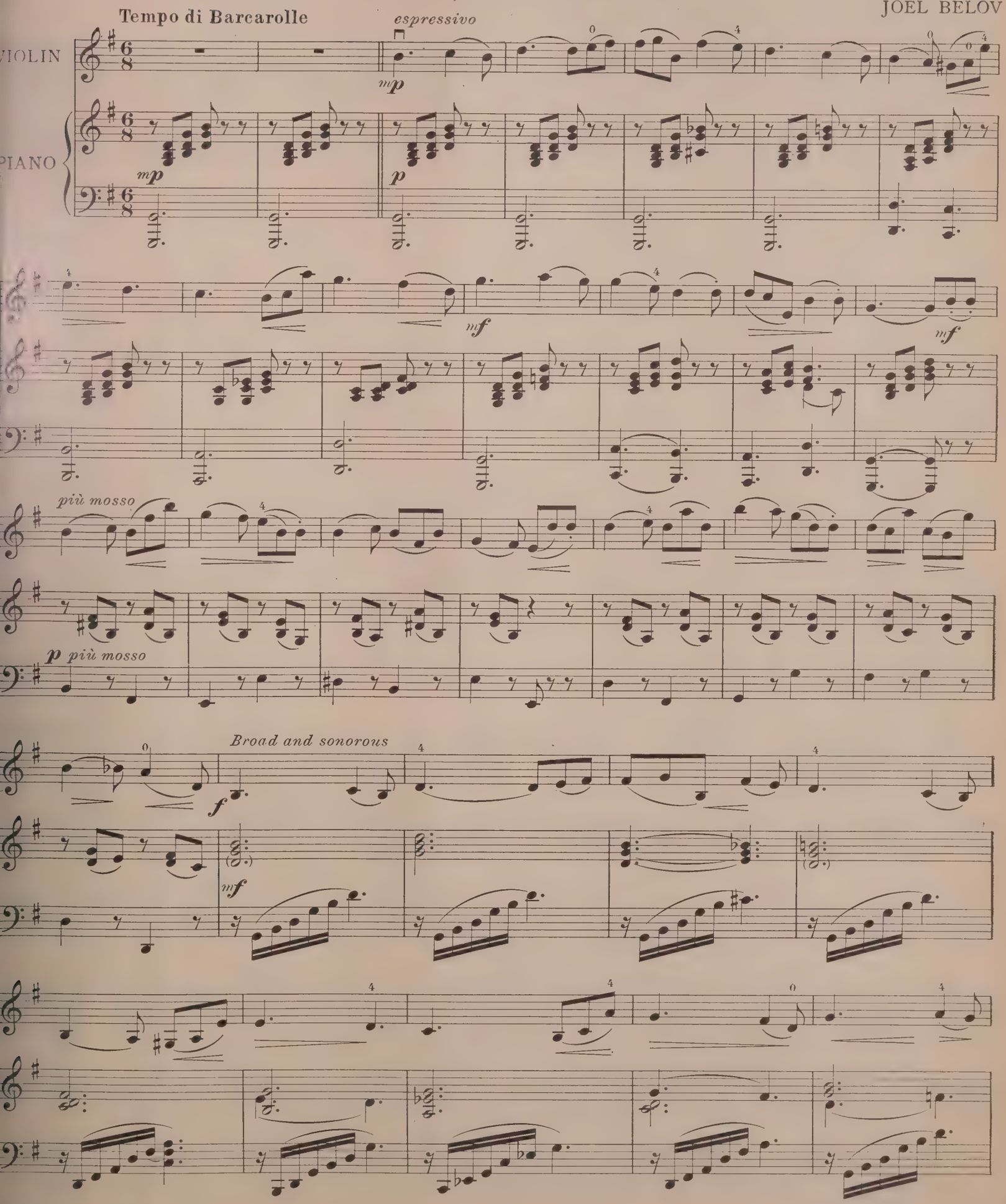
TWO MOVEMENTS FROM

MINIATURE CONCERTO

In the First Position

JOEL BELOV



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poco stringendo

p poco a poco crescendo

f

r.h.

p

l.h.

rit.

poco dim.

a tempo

mp

Allegro

mf

rit.

p

mf

f

mp

mf

mf

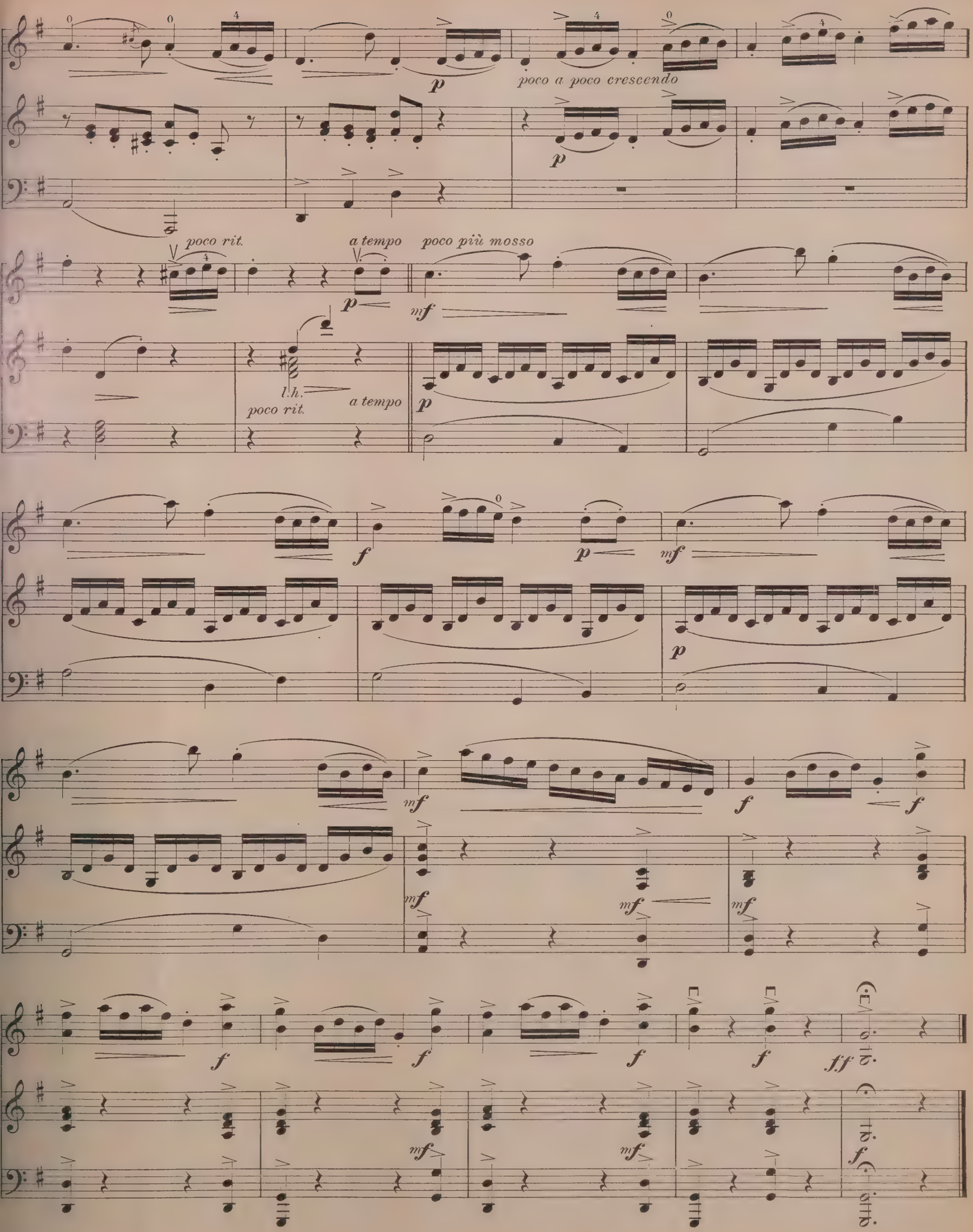
mf

f

p

mf

mf


p
poco a poco crescendo
p
poco rit.
a tempo
p
poco più mosso
mf
l.h.
poco rit.
a tempo
p
f
p
mf
p
mf
f
f
mf
mf
mf
f
f
f
f
f.f
mf
mf
f

CZARDAS IN C

SECONDO

HUNGARIAN FOLK MELODY

Vivace con fuoco M.M. ♩=120

ff sff p 5 rit. 10

f con fuoco 15 sff 20

f f 25 f 30

ff leggiero 35 sff f

THE MESSAGE OF THE VIOLET

SECONDO

MATHILDE BILBRO

Andantino M.M. ♩= 54

p 5

p 10

15 p rit.

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CZARDAS IN C

PRIMO

Vivace con fuoco M.M. ♩ = 120

HUNGARIAN FOLK MELODY

ff sff p 5 10 rit.

f con fuoco 15 f 20

f 25 f 30

leggiero 35 ff f

THE MESSAGE OF THE VIOLET

PRIMO

Andantino M.M. ♩. = 54

MATHILDE BILBRO

p dolce sempre legato 5

p 10

15 p rit.

PROGRESSIVE MUSIC FOR WOOD WIND ENSEMBLE

1st B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS
Arr. by Hugh Gordon

Allegretto M.M. ♩ = 108

mf Solo Più mosso mf mf

f Solo poco rit. a tempo mf

Fine

Solo p dolce p poco rit.

a tempo p cresc. f dim. rit. D. S. al Fine

2nd B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS
Arr. by Hugh Gordon

Allegretto M.M. ♩ = 108

mf Più mosso mf Solo f

f poco rit. a tempo mf

Fine

p dolce p poco rit.

a tempo p cresc. f Solo dim. rit. D. S. al Fine

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rd B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS
Arr. by Hugh Gordon

Allegretto M. M. ♩ = 108

Solo

f *mf*

Più mosso

mf *mf* *f* *poco rit.*

a tempo

mf

Fine

p dolce *p*

a tempo *D. S. al Fine*

poco rit. *p* *cresc.* *f* *dim.* *rit.*

th B♭ CLARINET

DANCE OF THE ROSEBUDS

FREDERICK KEATS
Arr. by Hugh Gordon

Allegretto M. M. ♩ = 108

mf

Solo *Più mosso*

f

f *mf* *f* *poco rit.*

a tempo

mf

Fine

tr

p dolce *p*

tr *a tempo* *D. S. al Fine*

poco rit. *p* *cresc.* *f* *dim.* *rit.*

FASCINATING PIECES FOR JUNIOR ETUDE READERS

PLAYFUL ECHOES

Grade 1½.

Merrily M. M. ♩.=96

HAZEL GILBERT

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THE JUGGLER

Grade 2½.

Allegro M. M. ♩=144

ELLA KETTERER

Meno mosso

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Tempo I

mp

Meno mosso

f *mf* accel. cresc. rit.

Grade 1½.

HEADS UP! FORWARD MARCH!

In March time M. M. ♩ = 144

BERNIECE ROSE COPELAND

mf

mf

Fine *p*

D. C.

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BYE-LO BABY

Grade 1½. Slowly M.M. ♩=88

ROBERT NOLAN KERR

p Rock-a-bye Ba - by, on the tree - top, When the wind blows, the cra-dle will rock; When the bough breaks, the cradle will fall, Down will come Ba - by, cra-dle, and all. Tra - la-la - la, Tra - la-la - la, When the bough breaks, cra-dle will fall. Tra - la-la - la, Tra - la-la - la, Down will come Ba - by, cra-dle, and all.

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PLAYING SOLDIER

Grade 2. Tempo di Marcia

DOROTHY BELL BRIGGS

mf *cresc.* *poco rit.* *cresc.* *Fine*

mp a tempo *mf* *cresc.* *mf* *p* *mf*

D.C. al Fine

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Parent Help in Music Study

By Nelson J. Newhard

I AM JUST crazy about music," exclaimed an enthusiastic parent, recently; and this expression is frequently heard in many studios. The difficulty is that this enthusiasm too often melts rapidly, when the parent is asked to do something really practical in helping the pupil. Paying the teacher's bills is but a part of the parent's obligation.

Even in the case of very intelligent and musically gifted children, practice at home should be supervised; and this often must be done with all the decision, love, and diplomacy the parent can command.

One of the best means by which to insure regular practice is to let the pupil know that you are enormously interested. You are not too old to learn. Work with your child in his musical explorations and convince him that you really are "crazy about music." There is no better way of stimulating his enthusiasm. Watch carefully and see that the teacher's written instructions are carried out accurately.

Let the child feel that you are sharing in his success. Don't blame the teacher if the little one makes a poor showing in public, unless you have done your part toward helping to bring about success. Many men and women realize in after life that their musical ability is due far more to the persistence and interest of the parent than to the teacher.

An encouraging pat on the back is a great stimulus to the average pupil. The technical background of music is often very difficult to acquire. It is also extremely irksome to some children. In such cases, unless the parent makes clear the importance of the rewards that come from the ability to play, and to play well, the pupil may "beg off" and cease his music lessons, to his everlasting disadvantage.

Make Your Practice Period Worth While!

By Clyde J. Garrett

1. Practice daily!
2. Let your motto be: "Learn to listen."
3. Practice at *definite* periods each day.
4. Begin each practice period with slow, short-interval exercises, gradually widening the range to scales, arpeggios and more intricate turns and combinations.
5. Be certain to vocalize throughout your average range on *each* vowel sound of your vowel chart, later combining consonants with vowels as suggested by your teacher.
6. Study your lip formation, jaw drop, and so forth. For this purpose it is well to have a mirror in the practice room. Of course one must always remember that the final ear is the guide to vowel purity.
7. Use a few minutes each period for sight-reading a new selection or hymn, trying for correct pitches, time and tone quality.
8. Never let a practice period go by without memorizing something *new*, if only a new vocalize or a stanza of a hymn.
9. Learn to finger your new songs on the piano; then learn the accompaniment. The voice student should continue daily his efforts to have a good working knowledge of the piano.
10. Don't forget to review supposedly learned selections. Keep your repertoire in mind for ever-ready use.

Music Recreation and the Radio

(Continued from page 517)

e American Bar Association, on economics, sponsored by the Brookings Institution, and on labor, sponsored by the Workers' Education Bureau. The popular reception with which some of these series have met has been such as to lead to their continuance over a period of years. Undoubtedly, there is a field for radio education which we are beginning to find.

How effective radio education proves to be will depend predominantly on whether ways are found to make it effective. The mere fact that a program is educational in character does not in and of itself mean that it will be effective over the radio. The coming of the radio throws down a new challenge to our educators to develop techniques to which the radio is adapted. There is still a very great need that educators should exert themselves in this direction. Ultimately they will succeed, no doubt; but the permanence and degree of their success will depend on the measure of their coöperation, and on the extent to which they coöperate in experiment and research. It is along these lines that the major effort should for the moment be concentrated, in order that radio education may not be discredited by a plethora of poor programs before it has had a full and fair trial.

The Challenge

THE RADIO ACT of 1927 requires the Radio Commission, in considering applications for a license, to take into account the character and quality of the service offered by the applicant, from the standpoint of the public interest. This gives the Commission an opportunity to assess the nature and value of the educational programs offered by the different stations of the country. From the standpoint of public interest, the presentation of educational programs is of the highest importance, and in the exercise of its powers, the Commission should take this importance into account. But obviously, the Commission is not an educational body. It has neither the equipment nor the responsibility for developing proper techniques of radio education. If educational programs are to have their proper weight in determining the public interest in the maintenance of a station, the technique of radio education must be developed by the educators of the country themselves. Accordingly, every effort should be made through the coöperative action of educational institutions and of the various learned societies to develop by experiment and research types of programs which, when put on the air through one or more stations, will so justify the importance of radio education as to entitle the participating stations to claim that they are serving the public interest. For this development the needed amount of time on the air must be made and kept available.

SELF-TEST QUESTIONS ON MR. DICKINSON'S ARTICLE

1. *What was Aristotle's limitation of a state?*
2. *What has made possible the expansion of this limitation?*
3. *What type of radio program will be most effective?*
4. *What particular qualification has music for educational use over the radio?*
5. *In what directions has education over the radio particularly increased in its scope?*

Earn A Teacher's Diploma or A Bachelor's Degree

In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered.

It is too easy for them to say "I am busy and haven't the time for more study myself." They find that excuse instead of making the effort to use the minutes each day which so often go to waste.

The most successful musician, of course, is a very busy one. The demands upon his attention are never ceasing—yet he is the one who can find the extra time for something worth while. It is for such a one, chiefly, that the Extension Courses are the greatest benefit. For him it is hard to give up his interesting class or position and go away for instruction.

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There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

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☐ Public School Music	☐ Voice	☐ Mandolin
☐ Harmony	☐ History of Music	☐ Saxophone
☐ Adv. Composition	☐ Choral Conducting	☐ Piano Accordion
	☐ Clarinet	
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Name ..... Age .....

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THE SINGER'S ETUDE

Edited for September by

D. A. CLIPPINGER

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

The Song and Its Interpretation

A discussion so packed with "good, wholesome truths" that every composer and singer of songs might profit by a careful study of it.

THE SONG

THE ANNUAL OUTPUT of songs is something enormous. That this will continue seems altogether probable. The desire for self-expression shows no evidence of waning. Some of these songs are excellent, a considerable number are good, but far more of them have no educational value. A consideration of this condition may lead to something.

In song-writing, poet and composer collaborate. The poem expresses a mood and the composer undertakes to translate this into music. For this purpose he has, at his command, rhythm, melody, and harmony. His success depends upon what he can do with these materials, especially melody. Harmony can be learned, but melody is a gift. When a song awakens pleasurable emotions, we say it is beautiful; but further analysis will show that the sense of beauty was stimulated more by its melody than by either rhythm or harmony.

A Gift of the Gods

WHY ONE MELODY awakens the sense of beauty and another, that looks just as well on paper, fails to stir the listener, is something that evades the analyst. The gift of melody is as certainly a divine annointing as is the gift of prophecy. There is little use in trying to explain it. Profound musical knowledge seems not to be a necessity. It is often associated with people of small musical attainments. The folk songs of the world attest this statement. Melodic sense is of primary importance in song-writing; and one who aspires to this form of musical expression will do well to examine himself carefully. If he finds that he has no particular gift of melody, he should devote his time and energy to something else.

The Untrammeled Poet

BUT THERE ARE certain principles of song construction which must be observed. The starting point is the poet. Now the poet is the most free of all created things. He roams the universe at will, and every field is his pasture. His work is less exacting than that of the historian, because he is not hampered by facts. Oscar Wilde once said, "Anybody can make history; but it takes a smart man to write it." The historian must confine himself to facts, the poet to probabilities. The historian tells what has happened, the poet tells what might happen. Discussing the freedom of the poet, Aristotle said that in poetry "a probable impossibility is preferable to an improbable possibility."

This freedom enables the poet to create things even more inspiring than any recital of history, because he is not compelled to include sordid things, in which human history is rich. Gibbon said that history is largely a recital of the crimes, follies, and misfortunes of the human race.

The poem, which best lends itself to song-writing, is one which develops an idea. This enables the composer to develop musical ideas and to preserve the sense of proportion; which is as essential in musical composition as in painting and architecture. This will bring the climax near the end, where it rightfully belongs. If it should reach its climax at the end of the first eight measures, everything following would be anticlimax.

Capturing the Mood

IN THE CREATING of a song, the composer undertakes to strengthen and supplement the mood created by the poet. If he succeeds, the poem will be far more effective when sung than when recited without music.

The classic song writers were so sensitive to poetic and tonal moods that when they caught the mood of the poem it brought with it appropriate music. This is what Hugo Wolf meant when he said that he always studied the poem until it composed the music. But composers are not all so sensitive, nor do they all have such freedom in handling the material of which music is made. This is the reason why so many songs fall below the standard set by the classic writers.

Eternal Fitness

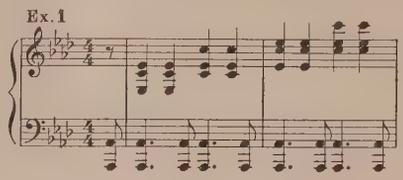
NOW IT MAY be very properly asked, "What is good song-writing?" And a very fitting reply might be that all the principles of song-writing are comprised in the law of fitness: in other words, doing the right thing, in the right way, at the right time. If the poem means one thing and the music something else, or nothing in particular; then the unfitness of it is apparent. If the poem is sad, joyous, or tragic, then the rhythm, melody, and harmony must be in the same mood, in order that the law of fitness may obtain.

There was a time when the accompaniment did little more than to keep the singer on the pitch; but in modern music that has been changed. Now the accompaniment must help to create the mood. But modern harmony has become so rich that there is a great temptation to overload, till the song becomes a piano solo with a vocal *obbligato*. Recently I received a copy of a *Lullaby*. To my surprise I found it burdened with an accompaniment ample for almost any heroic theme. It was a marked violation of the law of fitness.

There is no objection to a difficult accompaniment, if it is in the mood of the song. Some one can always be found to play it; and it might encourage voice teachers to study piano playing more seriously than some of us do. But modern song writers might practice with profit a little more self-restraint.

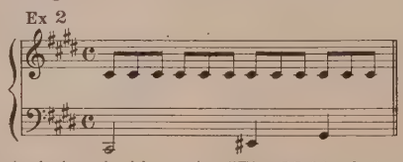
The introduction to a song is by no means unimportant. It is not merely for the purpose of giving the singer the pitch, but even more to establish for both singer and audience the mood of the song. There are some marked examples of this in the song classics. In *Feldeinsamkeit* (*The Quiet of the Fields*) the mood of the song is what one might feel while lying in the deep grass watching "the fair white clouds ride slowly overhead," in a state of complete inaction. Here Brahms establishes the mood by this treatment of the tonic chord:

Ex. 1



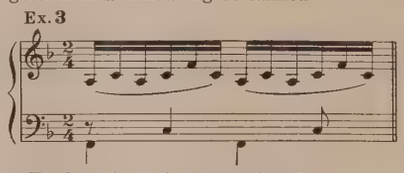
In *Der Wanderer*, Schubert uses this musical figure to indicate the restless state of mind of one condemned to endless wandering.

Ex 2



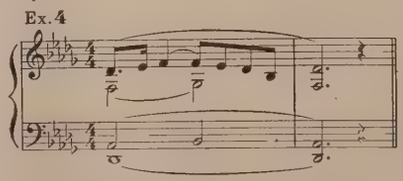
And then in his cycle, "The Maid of the Mill," where the young miller discovers the brook this same composer uses the coming figure which gives a marked suggestion of a chattering streamlet.

Ex. 3



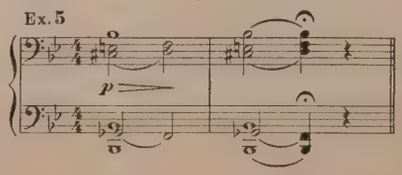
To introduce the song, *On the Journey Home*, which describes the feeling of one who, after long absence, returns to view the "vales and mountains" of his youth, Grieg, with two beginning measures fills us with a mood from which we cannot escape.

Ex. 4



But one of the most striking examples of the operation of genius is Schubert's introduction to his *Am Meer*. Here, by means of two chords, he produces the mood of the lonely seashore, the deserted hut, the tears, the dull sound of breakers dying on a distant strand, and, all around, the unfathomable mystery of the mighty deep.

Ex. 5



Classic song literature is full of these interesting touches of genius. And they explain why such songs are exempt from age and decay.

But there remains one very important item to be considered in song-writing—the human voice. This marvelous instrument, capable of expressing the entire range of human emotions, has some very definite limitations which must be respected. There are certain things it can do well; there are others it never can do effectively; and these can be learned only by a careful study of the voice itself. If I were outlining a course of study, leading to song-writing, I would include in it several years of the study of singing with recognized teachers.

The amount of money spent by publishers in issuing songs that never move after they are placed on the shelves, is appalling. In most instances there is a reason for their static existence.

The Judge and Jury

A REALLY TALENTED composer one day said, "When we write songs we must write as we feel. We cannot be governed by the limitations of singers. They must learn to sing what we write." This attitude is quite correct—with one qualification; and that is that when the composer writes for the voice he uses the same intelligence as when writing for an orchestral instrument. The creator of every truly great, and long-lived, song, has done so. Which ends the argument.

Most songs are written by instrumentalists; but when composing a song one must think vocally. A great pianist told me that he once tried to write songs, but that he soon discovered that he was thinking instrumentally, and so he gave it up and confined his efforts to writing for the piano. Wise man!

When a composer writes an Art Song, it is his privilege to write as he feels and then to take his chance of getting a public hearing. But he must not forget that, in the selection of songs for public performance, singers are the final judges; and they cannot be blamed if they insist on using songs that lie well, that are singable—songs in which they can produce the maximum of effect with the minimum of effort, songs that show the best things in the voice rather than the worst.

The Fastest Steed Knows the Bit

IF THE COMPOSER writes for his own satisfaction, and is indifferent as to whether or not his songs are sung, he may give his imagination free wing. But if he would be useful, his genius must be exercised with judgment. He must write songs that the majority of good singers can sing. It is possible to do this without losing his inspiration. It is even possible to write beautiful songs within a short compass. Such songs are common among the classics. For example: *My Mother Bids Me Bind My Hair*, by Haydn (octave):

ink to Me Only With Thine Eyes, Old nglish (octave); *She Never Told Her ve,* by Haydn; *When the Roses Bloom,* Reichhardt; and *Faith In Spring,* by hubert; all within the interval of a ninth. l of these songs have been sung for more an a century; which only proves that it is ite possible to write beautiful melodies and express worthy sentiments within a short mpass.

Let Them Scream Moderately

UT THE THING which decides whether or not a song is really sing-le is its *tessitura;* that is, where it lies in vocal compass. Occasional high notes not difficult; but if too much of a song above the middle of the voice, without asional low notes, or phrases, on which to relax, it will be difficult to sing. A voice, no matter how well trained, cannot sing for any great length of time in the upper part of the compass, without feeling it. Many otherwise good songs are unusable, especially in the studio, for the reason that too much of the song is in the upper half of the voice.

The vocal mechanism of the human race has changed little in the past three thousand years; and it probably will remain in the future pretty much as it now is. But of this we may feel sure, that in the coming years the human voice will be called upon for a larger part in the music making of the world. Therefore, in writing for it, great care should be taken that this most marvelous of all musical instruments may always appear at its best.

The Resources of Expression

By D. A. Clippinger

ONG INTERPRETATION is individual, for the singer can express only himself. This explains why no people ever interpret a song in exly the same way.

When a composer puts a song in the nds of the public, he has lost control of Every singer will sing it the way he nks it should be sung, the way *he* bees the composer meant that it should be g. But this can never be more than proximate, for the singer and the comser are of two different mentalities.

Now the singer, like the composer, has tain resources upon which to draw in oducing effects; and herewith is preted an outline of the resources of expresn with which the singer must be faliar in order to be a good interpreter of ngs.

AN OUTLINE OF INTERPRETATION

- MOOD
  - Emotional Concept
  - Facial Expression
  - Stage Presence
- VOICE
  - Even Scale
  - Quality
  - Freedom
  - Breath Control
- READING
  - Pitches
  - Note Lengths
  - Rhythm
- DICTION
  - Enunciation
    - Vowels
    - Consonants
  - Pronunciation
  - Accent
  - Emphasis
- TECHNIC
  - Attack
  - Flexibility
  - Execution
- PHRASING
  - Legato
  - Sostenuto
  - Contrast
    - Power
    - Tempo
    - Color
  - Proportion

t us consider these in order.

1. Mood.

The singer, being the interpreter of th poet and composer, must assume the ood of the song, in voice, in stage presce, in facial expression, in style of delivy of the text, in every physical or emonal aspect which will help to make its lineation more vivid. It is as necessary look the song well as it is to sing it ll. If the singer expresses one mood th his voice and another with his face, is working against himself.

2. Voice.

When properly trained the voice has even scale of rich, sympathetic tone ality. This calls for perfect freedom m intrinsic and extrinsic interference. this only can automatic response of the ice to the thought of the singer be gained.

3. Reading.

This includes singing not only the right pitches, but also right note lengths. It means a rhythmic sense that preserves not only the measure form but the phrase rhythm as well. From experience and observation, I should say that more mistakes are made in rhythm than in wrong pitches. Singers are urged to master the rhythm of the phrase as well as of the measure form. To an artist, rhythms are elastic; but no one should take liberties with rhythms before his sense of exact rhythm is clearly established. Otherwise he will muddle it.

4. Diction.

This includes distinct enunciation of vowels and consonants. Great care must be exercised in handling these elements of speech. Consonants must be short but distinct. The note length must be filled with vowel. When enunciating consonants that have pitch—such as l, m, n, v, and z—the consonant must have the same pitch as the vowel which it precedes or follows.

Correct pronunciation may involve the use of the dictionary, but it is well worth while. The mispronunciation of a word in public may have a far-reaching effect on the fortunes of a singer. Words do not lose their meaning when associated with music; therefore accent and emphasis should not be overlooked.

5. Technic.

Attack—the way of starting the tone is an important element of technic. A tone, that begins exactly on the pitch, always will be better than one that starts somewhere below the pitch and slurs up to it. Nothing so clearly marks the amateur as a careless, uncertain attack.

Flexibility, which enables the singer to execute all things that are comprised in florid song, should be thoroughly mastered. Without it, singers are limited to songs that make no technical demands. This greatly diminishes their repertoire. A finished vocal technic is not often heard. The reason, undoubtedly, is that it involves too many years of hard work.

6. Phrasing.

The underlying principles of phrasing serve as a basis of all good singing; and they grow out of what sounds well.

In song singing, no less than in story telling, continuity is important. Each sentence contains an idea which must be delivered without interruption. This smoothly connected style is what is meant by the word *legato.*

The element of safety, or security, so essential to a good performance, is represented by the word *sostenuto.* These two fundamentals form the basis of good singing. While they, of themselves, do not insure a perfect performance, it is also true that without them a perfect performance is impossible.

And the Greatest of These

IN ALL GOOD SONGS there is a constant rise and fall of emotional intensity. This calls for evidence of design in every

(*Continued on page 558*)

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THE ORGANIST'S ETUDE

Edited for September by
EMINENT SPECIALISTS

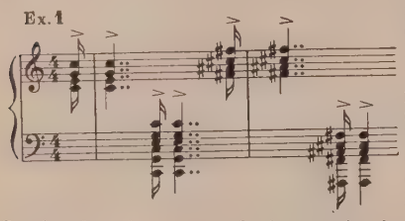
It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

On Modulation

By J. Stuart Archer

EVERY TEXT book on harmony devotes a chapter to modulation, in which carefully rolled and flower-bordered little paths are indicated, which lead easily and smoothly from one key to another. But these orthodox connecting links are of little or no use to the modern composer. No beating about the bush for him! Does he wish to move from C major to F-sharp major? Why certainly, where is the difficulty?

Ex. 1



Surely the abruptness of the unrelated chord, introduced by no preliminary "permit me" or "by your leave," has something arresting about it.

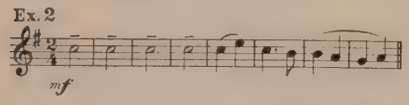
But we are not all ultra-modern composers. There are still many of us left who are content to go old ways, who demand a certain logical sequence in chord progression and a modicum of melodic interest in outline.

More particularly is felt the necessity of being able to modulate, or pass easily and naturally from key to key, in improvising on the piano or organ. How often do we hear the player see-sawing backwards and forwards between tonic and dominant, apparently unable to push off and get somewhere. A good improvisation should, like a journey, start, arrive and return, instead of giving the impression of a passenger running up and down the platform looking for the train.

Change Imperceptible

MODULATION can be gradual or abrupt. As an example of the gradual, let us think of the link passage between the first and second subjects in the first movement of Schubert's "Unfinished Symphony." It is too well known to quote—that long-drawn D, approached as the mediant of the key we are in, B minor, quitted as the dominant of the key we are entering, and into which it melts. As an example of the abrupt, Schubert can again be drawn upon, for the second subject in the *Finale* of his "Symphony in C." First it is announced *mf* in the dominant of G major;

Ex. 2

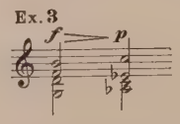


and, after sixteen more measures, there occurs that sudden magical change in which the solo oboe takes up the subject in what sounds at first like the key of B major but turns out to be the dominant of E minor, through which G major is again reached. Notice how the change of tonality suddenly alters the "atmosphere" of the music, how, as it were, after laying the bearings of the movement in the key that he chose, the composer seems to say, "Stop a minute. Just listen to this. Here is another aspect of the subject which may not have struck you."

Wagner gave this advice to composers: "Say everything you have to say in the key you are in, before moving out of it." Like all epigrams this has to be taken with a pretty large grain of salt; but his meaning is obvious: "Do not modulate without having a definite reason for doing so." And certainly, in listening to a symphony by Mozart, Beethoven or Schubert, one is left with a feeling of amazed wonder at the prodigious effects they got with the alternation of tonic and dominant harmonies; but we must note how this harmonic economy gives overpowering value to a sudden modulation into a remote key which is usually associated with a reduction in power and a change in tone color.

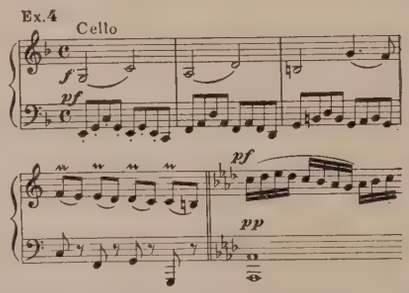
As an outstanding example, the trumpet call in Beethoven's *Overture in C* (No. 1, but the last written) to "Fidelio." Here, of course, the fanfare is an interpolation. It does not take its place in the regular working out of the overture; but numberless examples can be found in which the modulation is introduced in the orthodox development of the movement. One frequently used is from the dominant seventh of one key to the tonic on its flatted submediant.

Ex. 3



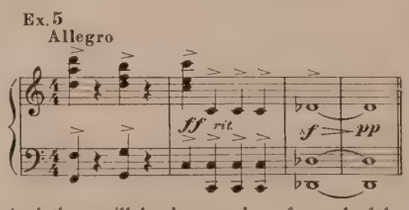
There is an example of this in Beethoven's "Sonata for Pianoforte and Violoncello, in F."

Ex. 4



Another modulation this master uses frequently is from the tonic of one key to the semitone above, usually in base unisons.

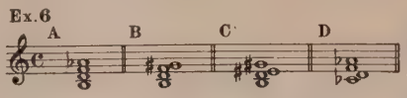
Ex. 5



And then will begin a series of wonderful sequences, in which the theme, or a fragment of the theme, is used, first *pianissimo* in remote keys, and then, gathering strength, is gradually brought back to the original tonic in a triumphant *fortissimo*.

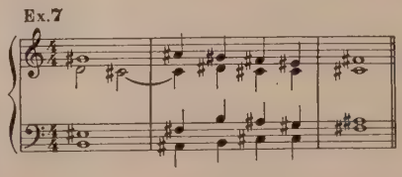
A whole paper might be written about the potentialities for modulation that lie in the chord of the diminished seventh—as it is commonly called.

Ex. 6



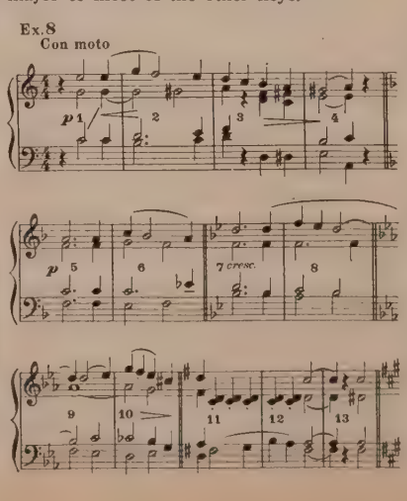
It is of course, among other things, the first inversion of the dominant minor ninth on G, with its root omitted, as at "A." By enharmonic change, it can be taken as the second inversion of the dominant minor ninth on E, as at "B;" or as the third inversion of the dominant minor ninth on C sharp, as at "C;" or, lastly, as the fourth inversion of the dominant minor ninth on B-flat, as at "D;" always, with the root omitted. (To be certain of a proper resolution, each chord should be shifted to its direct (uninverted) position, when its two lower tones should move up and the two upper tones should move down. These same tones move in the same way in any inversion.—Ed.) Extemporizers can therefore turn to it as a very refuge in time of trouble; for, by setting the rail-switches right, they can send their musical train into any desired station. For example, let us start again from C major and decide we want to arrive at F-sharp major. We must take the chord "C" of Ex. 6 (in open position), resolve the D on C-sharp, and immediately find ourselves in the third inversion of the dominant of F-sharp, from whence it is a straight run home.

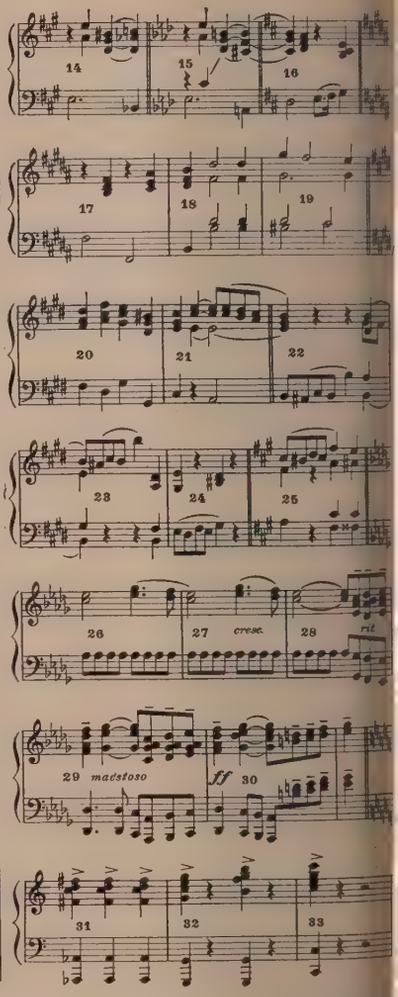
Ex. 7



A short "exercise" will now be given, showing examples of modulation from C major to most of the other keys.

Ex. 8





Measure 4, modulates to A minor, by means of triads on mediant and submediant of C major.

Measure 5 modulates to F major, by means of the triad on submediant of A minor.

Measure 6 modulates to B-flat major, by means of adding a flatted 7th to tonic of F major.

Measure 9 modulates to E-flat major, by means of adding flatted 7th to second inversion of tonic of B-flat major.

Measure 11 modulates to G major, by means of the last chord in measure ten which is taken as a dominant seventh on E-flat and quitted as an "Italian sixth" on the flatted submediant of G major.

Measure 14 modulates to A, by means of the last chord in measure 13, which is taken as the second inversion of the dominant minor 9th on B—one of the diminished seventh chords.

Measure 15 modulates to A-flat major by means of the chord on the third beat of measure fourteen which is taken as the dominant seventh with a chromatically

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sharped fifth on E, and quitted on the fourth beat as a dominant ninth on B-flat, resolving on the second inversion of the A-flat triad.

Measure 16 modulates to D major, by means of a repetition of the same modulation but resolving on the fifth inversion of the dominant 11th on A in the key of D major.

Measure 17 modulates to B major, by means of the first inversion of the chord of the added sixth on supertonic of D major.

Measure 19 modulates to C-sharp minor, by means of the first inversion of the major triad on the submediant of B major.

Measure 22 modulates to E major, by means of the triad on the submediant of C-sharp minor.

Measure 25 modulates to F-sharp minor by means of chords on mediant and first inversion of the supertonic of E major.

Measure 26 modulates to D-flat major, by means of the first inversion of the minor ninth on the submediant of F-sharp minor, which is one of the chords of the diminished seventh, resolving on G-sharp major, the dominant of C-sharp major, which is the same (enharmonically) as A-flat major, the dominant of D-flat major, and to this chord the dominant seventh is added in measure 28.

Measure 28 modulates to C major by means of the "French sixth" on A-flat in measure 31.

And so the circle has been made complete.

Getting the Best Results from a Choir

By HENRY C. HAMILTON

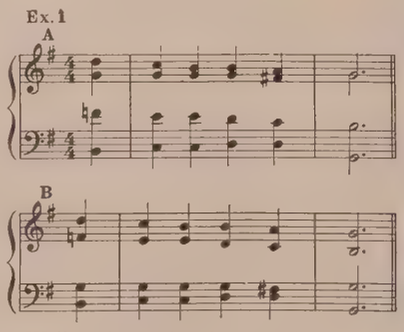
PART II

THIS QUALITY should be found more in choir music. Not too complicated, of course, but to the extent that each part should have sometime the leading theme, or an interesting counter melody, at least for a short time. And the singers will be on the lookout for it, too! A very singable thing, somewhat of this sort, is *Just As I Am*, by Ernest Bowles. The alto takes the melody for four measures, then the sopranos carry it on; later the tenors repeat the alto theme. Which gives each of these the opportunity to be both soloist and accompanist. A chorus with an *obbligato* solo part is, as a rule, well liked, when rehearsed sufficiently to be sung as intended. A list of this type of compositions can be had from any good publisher.

Another thing the choir leader soon learns is that everything will not sound the way he expected. An anthem may be played over on the piano or organ, and an idea thus gained as to its general effect; but there will be surprises when it is tried with the choir. One passage may fall far short of expectations; and, on the other hand, another may furnish an agreeable thrill.

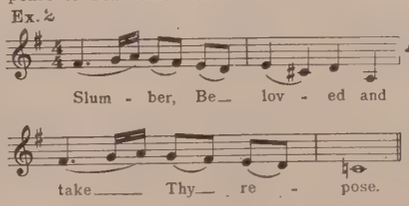
Neither the piano nor the organ can convey to the ear the *vocal effect*, because it will be a piano or organ tone that is heard. To get the proper idea, it is necessary to consider the tone-color of each voice that is to do a part, and to hear this *mentally*. This may be illustrated by comparing two arrangements of the same hymn tune. It is sometimes found that in one hymn book a short passage may be given to the tenors, which in another setting will be assigned to the altos. Now in playing the tune both arrangements will sound quite alike; but, when sung, a vast difference is discovered. The male voice, around and above middle C, begins to partake of a high, brilliant and trumpet-like quality; whereas the female voice here is entering its lower register and the tone is inclined to be mellow rather than penetrating. This is one of the main things to be remembered when examining the voice parts of new or untried anthems. To overlook this will mean certain surprises, perhaps disappointments. Compare the following harmonies to the same melody. The first will be brilliant; while "B" will be rich but not bright.

Ex. 1



Well written choral compositions will, for the most part, give to each voice as much work as possible where it sounds at its best. Even some of the masters seem to write better for some voices than for others. Bach apparently favored the contralto; for many of his happiest vocal thoughts have been given to the rich and low registers of the female voice. Some of his work in the "Christmas Oratorio" appears to bear this out.

Ex. 2



(*Continued in October* ETUDE)

The Birth of New Music

By WILLIAM A. WOLF

WHAT music owes to the great Reformation is the adoption of a distinctly melodious style of song, and the development of the harmonic, or chord system—in a word, the inception of the homophonic style of writing, as opposed to the polyphony of the Catholic scholars.

The works of the latter had exhibited, to be sure, traces of pure chord-succession; but it was under the influences of Protestant congregational chorale song that this more simple, natural, comprehensible, and forceful mode of part-writing was developed into an independent phase of musical technic and to mark another turning point in the history of music.

—*The Cypher.*

"Music, accordingly, is even nearer akin to ethics than philosophy. In its conspicuous ability to give free play to personality, it is preëminently the sociological art. It is of the very essence of humanism itself. It voices the aspirations of humanity which will not be repressed."—COLIN MCALPIN.

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ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, MUS. DOC.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. The church of which I am organist recently installed a small two manual organ with twenty-six stop keys, as per enclosed list. I have been told the couplers—Swell 16′ and Swell 4′, on either or both manuals—should be used to accompany the congregational singing of hymns. I like to use Swell 4′ but when Swell 16′ is added the effect is far from pleasing. Please explain when and how these couplers should be used and state clearly what registration to use for good hymn playing.—S. G. W.

A. It is not only not necessary but inadvisable as well to use 16′ couplers, except very sparingly. From your specification we suggest the use of the following stops as a basis for congregational singing of hymns: Great Organ—Dulciana, Open Diapason; Swell Organ—Stopped Diapason, Salicional, Flute 4′, Oboe, Twelfth, Piccolo; Pedal Organ—Bourdon, Lieblich Gedeckt; Couplers—Swell to Great, Swell to Pedal, Great to Pedal, Great 4′.

If the use of the Swell Twelfth and Piccolo proves to be too bright, omit their use and add Swell to Great 4′.

Your resources, of course, are limited, but the use of 16′ couplers produces a thick or muddy effect which is not agreeable. The 16′ and 4′ couplers are useful occasionally for special effects on individual stops.

Q. I have been practicing on a Hinners organ and have a chance to play on a Hall organ but do not understand the stops. Will you please tell me what to use on Hall organ to compare with those I use on the Hinners organ (list enclosed). Will you please explain these coupler stops which I have marked on the Hall organ?—E. M.

A. Since you do not give a list of the stops and couplers on the Hall organ we cannot give you definite instructions as to what to use. The equivalent to the stops you mention are probably included on the Hall organ, perhaps with varying names. Couplers act as the name indicates. That is, Swell to Great couples the Swell to the Great, and Great to Great 4′ couples the Great an octave higher on the same manual. The names of couplers vary also and Swell to Great 4′ may appear as Swell to Great, Super Octave, or Swell to Great, Octave.

Q. At intervals from the age of ten I have taken piano lessons for a total of two and one-half years. Recently I have begun review work. My purpose in practicing is to prepare for organ playing. Could I take up organ study with my little piano training? I am sixteen years of age.

Please name some publications for persons interested in the organ and organists.

A small reed organ which I play once in a while has a number of stops in which is included a Vox Humana. I find no difference in tone results when this stop is used. This stop may be broken or my little knowledge of registration may be at fault. Will you explain?

Is there a book published which would aid me in reed organ registration?

I should like to build a small blower for the organ to which I refer. Where may I obtain plans for construction and information on the subject? What companies manufacture such machines? I am enclosing a list of the stops on this organ. Is there any combination that would give chime effects?—W. K.

A. You can, of course, take up organ study, but it would be more advantageous for you to have a fluent piano technic as a basis for your organ work. In any event you should develop your piano technic while studying the organ, if you should decide to take up the latter instrument with your present technical equipment.

For magazines we suggest, in addition to The Organist's Etude, "The Diapason," 1507 Kimball Building, Chicago, Illinois; "The American Organist," 467 City Hall Station, New York City; "The New Music Revue," 159 E. 48th Street, New York City.

The Vox Humana stop in the reed organ is a tremulant, producing a waving or undulating effect on speaking stops.

A Chapter on "Stops and their Management" is included in Landon's "Reed Organ Method" which may be obtained from the publishers of THE ETUDE.

We do not know where you can secure information to help you build a blower, unless it be from some organ mechanic or builders of blowers. The latter includes: The Spencer Turbine Company, Hartford, Connecticut; Kinetic Engineering Company, Lansdowne, Pennsylvania; The Zephyr Electric Organ Blower Company, Orrville, Ohio; B. F. Blower Company, 41 Third Street, Fond Du Lac, Wisconsin.

There are no stops included in your list that would give chime effects, unless produced by the combination of notes played.

Q. Are there any other companies which manufacture reed organs beside those mentioned in this letter, and do you know whether the organ which is used over the radio for Enna Jettick Shoe program is a pipe or reed organ? Who is the maker?—M. B. R.

A. There probably are some smaller companies manufacturing reed organs, but those you mention are probably the leading ones. The organ used in the broadcast you mention is a small pipe organ known as the "Melodette" made by The Estey Organ Company.

Q. Will you explain the meaning of the following which I have noted in various organ specifications? At the heading of the complete specification there appears this: V2, R24, S39, B10, P1670. At the heading of each division of the organ there appears also these same letters but with smaller numerals which add up to give the numerals at the heading of the whole specification.—C. S.

A. The system you name is used by The American Organist, for specifications appearing in that magazine. We quote their meaning given in the publication:

V-Voice—An entity of tone under one indivisible control, one or more ranks of pipes.

R-Rank—A set of pipes.

S-Stop—Console mechanism controlling Voices, Borrows, Extensions, Duplexings and so forth.

B-Borrow—A second use of any rank of pipes, whether by extension, duplexing or unification.

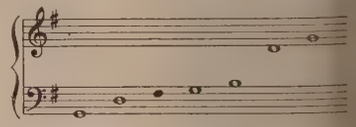
P-Pipe—Pipe work only. Percussion not included.

Q. I am directing the music at the First Baptist Church of this city. We need a new organ badly. I have heard of choirs buying their organs. How is this done and to whom may I write for information concerning this?—D. C.

A. We presume the purchasing of organs by choirs is accomplished by varying methods. Some methods that come to our mind are recitals by the choir, recitals by other artists sponsored by the choir, members of the choir soliciting subscriptions from members and friends of the church, special affairs of any kind that might yield funds for the purpose. The representatives of various organ builders might give you information based on instances that have come in their experience. One representative has mentioned selling pipes and putting stickers with names on each pipe, also pledging an amount per month over three years. We are sending you by mail clipping from a church paper telling of an instance in which pipes were sold.

Q. I have often heard people express their enjoyment of hearing an organist "roll" on the organ. I would appreciate your definition of the term, "roll." I have entered a hymn tune contest and would like your criticism of my composition which you will find enclosed. You will find that I have used repeated and consecutive fifths. Of course this is not pure harmony; but it is used in practically all the hymns and is said to be more suited for congregational singing.—J. O.

A. The "roll" you mention is not considered entirely desirable, although no doubt many people like to hear it. The following is an example of its use



Each note except the dissonant F-sharp is held throughout the "roll." The composition you sent shows lack of technic in writing, and we suggest that you make a study of harmony and theory. "Consecutive fifths" are not freely used in the writing of hymn tunes.

Q. Will you please inform me as to the difference between the residence type of pipe organ and the three other types? Does the electric player action of an organ affect the "touch" of the keys as it is sometimes noticed on a player-piano? Is it possible for a large organ to be voiced to a minimum degree of volume of sound without impairing the beauty of the individual stops? Would you consider it advisable to install a four manual residence organ of about seventy-five stops, the space available for the sound of the organ being 80′ x 30′ and approximately 35′ high? Where can I secure a copy of the entire comic opera "Fra Diavolo," by Auber, for the pipe organ or the piano?—E. E. S.

A. A residence organ may be of the church, concert or theater type, according to specification, but an organ of seventy-five stops (ranks of pipes) can be made so comprehensive as to be suitable for any style of music. Such a specification would be very adequate for the size of the room you mention. The builder would have to regulate the tone capacity to the room, arranging individual voicing and wind pressure so as to produce satisfactory individual tonal effects as well as desirable ensemble. The electric player action of the organ does not affect the "touch" of the keys. We do not know of an arrangement for organ of the complete score of the opera "Fra Diavolo." The full voice score of "Fra Diavolo" may be had from your music publishers for $2.20 and a piano selection, containing well-known airs for seventy-five cents.

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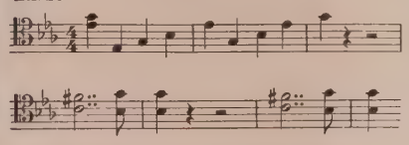
Bands and Orchestras

(Continued from page 521)

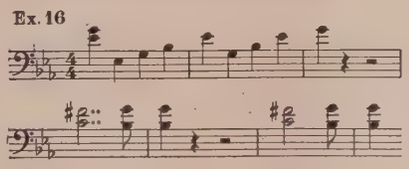
register, also employs the tenor clef for the upper reaches of its register. In Wagner's overture to "Rienzi" the part for bassoons is set for the tenor clef about three quarters of the time. In the transcription of this overture, which I made for the National High School Band Contest of 1933, I did not deem it necessary to use any but the bass clef for these instruments. The following passage in the orchestration

Ex. 15



became this in the band transcription.

Ex. 16



It should be noted, however, that the bassoon continues to play in concert pitch in whatever clef it may be playing at any time.

If violin and flute players develop the ability to read readily their upper register, when from four to eight leger lines are used, it should not be difficult for a bassoonist to read from a part where no more than four leger lines are used. The present tendency is to confine the parts for violoncello and bassoon more closely to the confines of the bass clef. For the professional player it will always remain necessary that he acquaint himself thoroughly with all the various clefs which may have been used by the classic writers for his instrument.

The conductor of band or orchestra will find it necessary to master all the clefs in common use, so that he may develop facility in reading the various parts of his scores.

* * * * *

Good Work

Conductor: "How is a trombone like a baseball game?"

Instrumentalist: "You have to slide to base."—*Musical Advance.*

Musical Culture for Children

Is Actual Study Necessary?

By Albert von Doenhoff

Parents who are concerned with their children's cultural development should know that leading educators are trying to make the school a miniature workshop and a community where through practice pupils learn as much as possible by *doing* rather than by the antiquated method of book-learning. Why? Because it has been found that knowledge gained by actual experience is the only knowledge which really becomes a part of oneself. The other kind of knowledge is an artificial burden and soon slips away.

This proven and accepted principle should open parents' eyes to the importance of giving their children a practical musical education which means the mastery, beginning in childhood, of a particular instrument. There is no greater fallacy than the belief that one may get a musical education by proxy, by listening to music at random or by hearing talk about music and musicians. It is practically impossible for those to get music's message who have neglected to practice music in a definite form in childhood.

It is of course not necessary, or even desirable, that every child should study music with a professional career as an objective. To widen his scope, to make possible the cultural life, the study of music is vital. Music cultivated for its own sake will confer benefits and stimulate development of spiritual qualities not even dreamt of by those who have not made a study of it.

One may think that one is getting all there is out of music by listening to it over the radio or attending concerts; but even to listen intelligently and sympathetically requires training. Music is not merely a series of pretty noises accompanied by a regular pulse. In music the most poignant grief, the loftiest religious aspirations, the most subtle and chameleon-like changes of mood can be and are expressed; but they can be conveyed only to those that speak music's language, and, for the most part, only to those who have been trained in their childhood.

Merely having the child play the tunes that are whistled on the streets is no direct route toward the understanding of music. Children, of course, prefer doing this because it requires very little mental effort. But any one who has really received great pleasure in his understanding of great music will readily agree that the playing of cheap and vulgar music is as foolish and blunting as the reading of cheap literature. Who would pride himself on the education derived from the exclusive reading of tabloid newspapers?

The study of good music besides its emotional interest trains the child in sustained and accurate thinking, as well as in perseverance. The necessity for constant concentration and self-criticism is made apparent. It teaches him to measure his capacities and capabilities and to learn what his weaknesses are.

Necessarily, the desired results cannot be accomplished by teachers who pamper the child and cater to the unformed tastes of its parents by teaching material which amuses but does not instruct. Although it unfortunately is a modern theory that only that which entertains is instructive, older and more experienced teachers know how any real attainment is hindered by such a shallow foundational principle. The intricate logic and structure of good music can be made clear only to those who are willing and who are encouraged by their parents and teachers to submit to the required discipline.

There are many good teachers available in all branches of music study. There are also many irresponsible young teachers who are permitted to teach but who have never seriously prepared themselves for their vocation. Into these inexperienced hands parents often entrust their children for their first introduction to music. Then they wonder why the child soon loses interest in its musical studies. But it is better to have some musical training, whatever its nature, than none at all. No parent that truly loves his child should deprive it of the opportunity to study music, even if it means a great sacrifice. And, when possible such study should be pursued on the best available instrument and with the most experienced and competent teacher.

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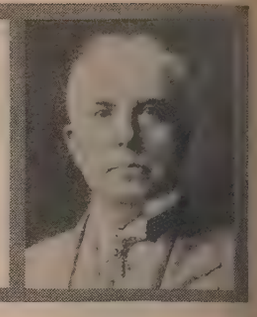
THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Thirty-Six Years of Violoncello Solitude

By C. A. Bedgood

OFF AND ON for thirty-six years I have been wrestling with violoncello problems. I have played often in amateur orchestras, bad and good, and have played, as an entertainer, many solos and obbligatos. Albeit, in getting thus far on the road to virtuosity, I have violated many traffic rules of technic.

In the first place, I never tried to sound a note on any instrument until I was twenty years old—too old, they tell us. I began on an old, broken-down "bass fiddle." (The natives in my Ozark Mountain environments did not know the word "violoncello".) I had no teacher at all until one day our village drug-and-sundry dealer told me that I needed a different sort of bow from the "meat-saw" style which I had acquired with my old fiddle. The druggist ordered a real violoncello bow for me, while along with it got me one of those little old brown-backed Septimus Winner instruction books, for twenty-five cents; and pretty soon I had the natives "by the ears," so to speak.

Where Fingerboards Are Uncharted Territory

DO NOT think for a minute that I would advise any violoncello student to try getting along without a teacher, if one is to be had. But in my case one wasn't—one never has been. I have never met anyone who could tell me offhand the names of the strings on a violoncello. Perhaps the really distinctive thing in my experience is the fact that during these thirty-six years of devotion to the instrument I have never even *seen* a performance by another player except a boy or man far less advanced than myself; and it has been twenty years since I last saw any kind of performance on the violoncello, other than my own.

Probably no one ever has been called upon to imagine a violoncellist in the heart of the United States and yet so isolated from musicians of his kind for thirty-six years. If interested, such a one would immediately ask, "Where have you been all this time, anyway?" The answer would be that during this time I have made my home in eight or ten Mississippi Valley towns, some of them being large towns, all of them well equipped musically—except as to performers on the violoncello.

A Friend in Need

IS IT any wonder, then, that, after missing THE ETUDE for a long time, I recently grabbed a chance to read one and devoured, with an appetite sharpened by desire, what it had to say about violoncello players? For I assure you that I often had remarked to my friends that apparently jazz and the saxophone had about sent the violoncello on the way of the melodeon and the square piano. Once in a great while I heard something of this instrument on a phonograph record; and of course the good things now on the air include some fine violoncello music. But somehow I can hardly be convinced that what I hear that way is really "so."

Now that my hair is as white as the hair of my bow, one of my life's regrets is that I did not have a teacher to show me the *how* of things, to show me what to play and how to buy my music, to show me how to reach the peak without going all around the mountain. Even though I be rated a wonderful performer by friends (as occasionally happens), I am bound to believe that a good teacher would have brought me to this condition within five years or less, and I would have had all these other years for the achievement of a greatness which now will never be mine. And yet——

Tone Woven Magic

DESPITE all this regret, I am comforted over and over by memories of the countless "little journeys to the homes of the great," in which my beloved fiddle has played the rôle of the magic carpet. There is no doubt in the world, that I get much out of life that is unheard and unseen by persons around me. Such culture as I have acquired I have been brought in contact with by means of this same magic carpet—for a great deal of its magic has been manifested in suggestions of beautiful things entirely disconnected from the violoncello itself.

I note that persons often ask whether the study of one instrument will interefere with work on another. It has always been my belief that the study of different instruments simultaneously is very desirable. While I was beginning the violoncello I learned to play the mandolin fairly well and the guitar a little, and I began to sing in church choirs. If the difficulties differentiating such instruments as mandolin and violoncello became confusing, there were pronounced compensations; for often, when very tired of one form of musical endeavor, I have taken up another instrument and renewed my activities as "fresh as a daisy." And in my frequent yearnings for an accompanist I even gradually picked up some piano technic—sufficient to provide myself with thousands of other "little journeys to homes of the great."

This isolation long since developed within me a real voracity for everything written about the violoncello—and there is no danger of over-feeding on such limited forage. As a beginner I sawed away for ever so long with nothing more illuminating than the old Septimus Winner Primer as an instructor. Then I began to get in touch with music houses and somehow secured a work by Dotzauer; but this I pretty nearly abandoned under the near conviction that such things as it suggested simply never could be done by anybody. I worried along for many years and then one day came upon the first great revelation (through the reading of one of those rare Etudes), a copy of "Chats to Cello Students," a book by a somber-eyed Englishman (according to his picture therewith) named Arthur Broadley. Trusting that it would never make me look like Broadley, I began to read hungrily and to try to apply what he had to say. And if, after these many years, he has not made a virtuoso of me, it is not because I have not tried to coöperate with him.

The Violoncellist's Goal of Beauty

MORE YEARS passed. Then one day I found an Etude which carried a picture of Hans Kindler and a lot of that great fiddler's remarks about tone-production. Of course I gobbled every word. And not only that—I filed those remarks and that picture within the covers of "Chats to Cello Students," where I could continue to read them. Furthermore, I got a new inspiration from Hans. Oh, to make as good a picture as Hans Kindler, when I am playing *my* fiddle!

You all realize, surely, that many beautiful things go into the making of a virtuoso and that such a violoncellist, who is especially comely in appearance, is indeed one of the "noblest works of God." But not even my best friends seem to applaud *my* progress toward such nobility!

There should be never a dull moment in life for the violoncello student. The work and the play, and the many other interests to which the study leads, all seem to me to provide an inexhaustible source of interest and happiness. For instance, only recently I added to my rarely varied musical library a very difficult transcription of Liszt's *Liebestraum* and found out right away that the arranger called for a high E which I did not know even existed—and which sure enough did *not* exist on my instrument. This set me to worrying in a constructive way. Remembering a fingerboard chart which came with one of my old-time instruction books, I cut it out and proved by it—granting its correctness—that my fingerboard was evidently long enough, but that something else must be wrong. Then by a bit of experimenting with the bridge I at last got that E back upon the fingerboard, where I can use it magnificently in that long chromatic journey down the A string in *Liebestraum*—when I learn how!

The Miracle of Glue

MY FIRST violoncello would not stand up under much more gluing and carpentering than it had endured before it fell into my hands, so, not long after Septimus Winner had shown me how to run the scale in the first position, I was presented by an admiring friend with a fiddle outfit fresh from a famous mail-order house. This seemed like real progress, price twelve dollars; but it was not very long before I began to learn that it makes a lot of difference whether the "ebony" of a fingerboard is solid or only skin-deep. Also, I felt terribly put out when a half-inch crack appeared on the shoulder of the instrument and extended from the neck down to the sharp corner above the "f" hole. However, when in desperation I worked some pasteboard up close to the inside surface and poured some liquid glue into the crack, the crude application performed a miracle by drawing the gap almost together as it hardened, making the job permanent! I can not heartily recommend this process, as glue has never since worked like that for me.

The provider of this fiddle neglected to include an end-pin, which at first did not bother me much, as I knew nothing about end-pins. However, sensing the need of something, I whittled out a nice walnut stick, upon which I propped my very first public solo—the *Intermezzo* from "Cavalleria Rusticana," bless you!—and later many other feeble efforts at big things. One time I discovered, a moment before the sawing for a particularly shining occasion was to begin, that I had forgotten to bring along my end-pin. The moments of ensuing agony were exactly as many as it takes to play Schmidt's *Cavatina* without any previous practice at playing with a big violoncello clamped between the knees. Talk about "suspense"!

About this time I met a man who was like thousands of others have been: he had bought a good violoncello and then abandoned it when he began to realize that mastering it meant work. When I saw that his instrument had a beautiful metal end-pin, ebony pegs, and fingerboard to match, I precipitately entered into contract to pay him seventeen dollars at the rate of one dollar down and one dollar per. That was about the greatest investment of my life.

Jus' Fiddlin' Around

I HAD been fiddlin' and foolin' around for ten years, before I had opportunity to play in an orchestra. And, as many another fiddler knows without being told, I was immediately overwhelmed by an avalanche of noise which set me to slashing away somewhat at random with my bow. I did not know at first that most of the other instrumentalists were even worse than I was. However, there proved to be a lot of profit in that ensemble wrangling.

Now, after all, who gets the most out of playing the violoncello, or out of any other participation in good music? Would I have derived more pleasure from making it a business? Certainly I wish I had qualified for big things professionally. But maybe, if I had, music would have long since become drudgery to me. I know people who seem very much bored by music, if they are not getting paid for making it.

What a free-lance I have been! Practically every time I have made music it has meant pleasure to me. I did not begin till I was a man, and I never had to take orders as to when I should practice. I did entirely as I pleased about it, and I often pleased not to practice for months.

It may be that my starting so late in life was an advantage overlooked by musical advisers. I seem to have had a little sense as to what was good for me, that is not so often possessed by child beginners

me it was a thrilling discovery that I d make music as well as anybody, and e was nobody to "nag" me out of that l.

aving made my start in the land of "Arkansas Traveler," it would have quite natural for me to content myself e achievement of the rollicking tune of name with the addition of *Turkey in Straw* and just a few other similar rk gems. But my crowning distinc- among my compatriots was that, right he start, I "played by note," thanks ely to the posthumous influence of l old Septimus Winner! And the more s one plays, the more one can find to

The Reach Beyond the Grasp

OST FIDDLERS I have known, when put on a program, select ething easy" for the occasion. But, st invariably, when called upon to per-, I have selected something so difficult that diligent labor has been necessary to make it producible. In that way I have spurred myself on toward violoncello achievement.

Of course, I am not sure that I can play. I have a nice library of solos and ensemble music by the masters; and it seems to me that by sawing away at these works I get many beautiful sounds. Sometimes people even pay me for making them. But I don't know whether I can trust my own ears or not, and no other violoncello player has ever heard me play. Unique, isn't it, this thing of working along for thirty-six years on a violoncello absolutely alone, with no other player at hand with whom to exchange ideas? One of my real fears is that some time I shall have a big display to make on a musical program and shall find at the last moment that a real, sure-enough, *bona fide* and established artist is down in the audience watching me! Will the discovery paralyze me?

Bad Habits in Bowing

By T. D. Williams

VIOLINIST cannot always follow that which appears on the printed note sheet; because, if the composer not happened to be a violinist, his nota- might be misleading. It is important, efore, to know the "fundamental prin- s" of good bowing, keeping in mind, of se, that a well equipped player can, he chooses, make accented notes with r an up or down stroke.

good method for the violinist to follow arrange his bowing so that he will play a down bow the first note in the first measure. Those notes (commonly called rting notes") which precede this "first measure" will, necessarily, be bowed rding to the number of bows these s require altogether. If the sum of bowings is an odd number, the piece ld begin with an up stroke; if an even ber, with a down stroke.

ould there be an odd number of bows e "melodic figure" of which this "first measure" is a part, it will then be neces- to reverse the bowing for the next lodic figure," continuing in this man- until the end of that particular strain. , under ordinary circumstances, is pref- le to lifting one's bow and bringing ck (empty) in order to make the first in each measure (or melodic figure) wn stroke.

ere are many exceptions to this rule, which, of course, must be made at the player's discretion.

The greatest barrier to success, in whatever occupation one wishes to engage, is unquestionably "unproductive energy." It spells disaster to any enterprise and renders helpless any individual who allows it. A railroad that made a business of hauling loaded cars only in one direction would soon expire. The same end is in store for the violinist who expends too much of his energy manipulating his bow for down strokes that are not required by the context.

Being able to lift one's bow dexterously from the strings for the purpose of repeating strokes may be an asset. But it should never be accomplished for the sole purpose of playing with a down stroke. Is there any logical reason why there should be a perceptible difference in tone quality, or volume, between an up stroke and a down stroke other than incompetency in the player? If there is, then have mercy on our scales where half of the notes are made with up bows!

The "bad habit" feature of this kind of bowing comes in when a player, by reason of continually using down strokes for nearly every accented note, loses that rare faculty to accent properly with an up stroke, and becomes helpless when such a stroke is absolutely required.

Helps for Young Violinists

By J. W. Evans

Don't tighten your pegs until you learned to tune your violin. Leave tuning to your teacher the first month.

Don't shift the bridge. It has its er place, and the slightest movement make a difference in the tone.

When fitting a new string do not the peg so hard that the bridge falls n. See that the bridge remains per- licular, and gently pull it back if it since, if it falls, it is apt to break.

Never put your violin away without wiping the rosin from beneath the ge and loosening the hair of the bow. ow kept tightly screwed will soon be- e useless.

Don't let your D string remain on violin until it turns brown or gets l, for then it will give harsh tones.

Don't let the neck of your violin hang n when you play. It looks slovenly spoils your bowing. Hold it up.

Don't stamp on the floor to keep time.

Don't loosen your strings when you have finished your practicing. This gets your violin out of order and often breaks the strings when retuning.

9. Don't leave coils of string hanging on the head of your violin. Cut them off and put them away in a box in your case.

10. Don't put your violin in a damp place.

11. Make up your mind that not a single day shall pass without some practice.

12. Don't put your violin on a chair. It will not bear sitting on, nor does it improve by tumbles. When you have finished your practice, always put your violin in its case.

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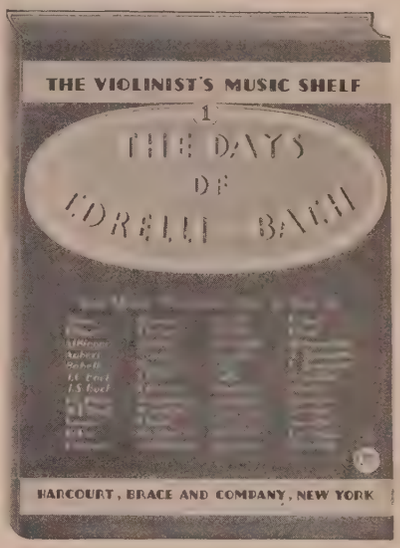
FOR THE VIOLIN

"THE DAYS OF CORELLI AND BACH"



This book, the first in a series of volumes to be known as "The Violinst's Music Shelf", presents the choicest works of more than fifty famous English, French, German and Italian composers of the period from 1600 to 1725. There are seventy-five compositions, intrinsically melodic in character, all written within this period of one hundred and twenty-five years. An unusual feature, not to be found in any other collection of this character, is a series of more than thirty likenesses of the masters who have written for the violin, including Corelli, Pugnani, Leclair, Tartini and Vivaldi. These are taken from authentic sources, and presented in connection with a paragraph of biographical or critical comment placed in the violin part before each composition. The nature of the compositions selected for this volume make it quite as interesting for the violinist as a book of pieces by modern composers. The volume contains 256 pages—96 pages violin and 160 pages piano accompaniment bound separately. The violin notes are extra large in size. Both parts are encased in an attractive three-color cover.

COMPOSER INDEX

Abaco ..... Presto
Alberti ..... Allegro
Albinoni ..... Largo
" ..... Gigue
Aubert ..... Forlana
Babell ..... Bourrée
Bach, J. C. ..... Allegro
Bach, J. S. ..... Air
" ..... Arioso
" ..... Bourrée
" ..... Chorale
Bach, P. E. ..... Andante Espressivo
Bach, W. F. ..... Larghetto
" ..... Allegro
Benda ..... Minuet
Biber ..... Gavotte
Bonporti ..... Lamento
Boyce ..... Country Dance
Burney ..... Pastorale
Campra ..... Passepied
Corbett ..... Sarabande
" ..... Courante
Corelli ..... Suite in F Major
Couperin ..... Soeur Monique
Eccles ..... Adagio
" ..... Courante
Francoeur ..... Gavotte
Gavinies ..... Adagio
" ..... Allegretto
Geminiani ..... Allegro
Giardini ..... Minuet
Gluck ..... Andante (Orfeo)
" ..... Gavotte (Iphigenia)
" ..... Musette (Armida)
Gossec ..... Gavotte
Guillemain ..... Largo
Guillemain ..... Tambourin
Handel ..... Bourrée
" ..... Largo
" ..... Sarabande
Leclair ..... Sarabande
" ..... Tambourin
Locatelli ..... Adagio
" ..... Allegretto
Loeillet ..... Largo
" ..... Allegro
Lotti ..... Aria "Pur dicesti"
Lully ..... Canaries
" ..... Courante
Martini ..... Gavotte
Nardini ..... Adagio Cantabile
Pergolese ..... Siciliana
Pugnani ..... Largo
Purcell ..... Cebell
" ..... Suite
Rameau ..... Tambourin
Rebel ..... The Bells
Rossi ..... Andantino
Sammartini ..... Allegro Vivace
Scarlatti, A. ..... Aria
" ..... Minuet
Scarlatti, D. ..... Pastorale
" ..... Tempo di Ballo
Senaillé ..... Allegro Vivace
Somis ..... Gigue
Stamitz ..... Rondo
Tartini ..... Andante Cantabile
" ..... Gigue
Torelli ..... Prélude
Veracini ..... Minuet
" ..... Gavotte
Vivaldi ..... Adagio
" ..... Gigue

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VIOLIN QUESTIONS Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Bernardel Violins.

H. E. McK.—August-Sebastien-Philippe Bernardel, Paris, 1802-1870, was one of the best French violin makers. He was a pupil of Lupot, the greatest French maker. He had great success in copying the violins of the great Cremona masters. His violins are listed in the catalogues of American violin dealers at from $400 to $500.

Tone Troubles.

S. S. M.—There are so many things which could cause the trouble in the tone you complain of that I cannot tell just which one of them it is without hearing you play. Your bow may need rehairing, or the hair may be of poor quality. Then the hair of the bow may have become dirty or greasy. You may use too much or too little rosin on the bow, or the rosin may be of poor quality. Your strings may be too thick or too thin, or they may be false. They may also be of poor quality. Your strings may lie too near or too far above the fingerboard. These are just a few of the things which may cause the trouble.

Then the trouble might come from your bowing. Maybe you do not bow at right angles to the string, or bow too near or too far from the bridge. Possibly your pressure on the bow is too light or heavy, or your violin or bow is of poor quality. Maybe you have not learned to attack the string properly to make a good tone, but hold the wrist and arm rigid, instead of supple and relaxed. All the foregoing shows the importance of having a good teacher who could tell at once what was wrong and how to remedy it. I would advise you to consult a good, experienced teacher of the cello, who could remedy the difficulty at once.

A Good Tone.

R. F.—The surest way to learn how to produce a fine tone is to go to a first-rate teacher and study with him for several years. See that you have a good violin and bow. Listen to good violinists and try to imitate their tones. Do not hold the wrist or arm stiff. Draw the bow at right angles to the strings, with the hair at the proper distance from the bridge, according to the nature of the passage being played. Get the book, "How to Produce a Beautiful Tone on the Violin," by Helen Timerman.

Pfretzschner Family.

F. L. D.—The Pfretzschners were a family of violin makers who made violins in the Markneukirchen region of Germany in the seventeenth and eighteenth centuries. They bore a good reputation among the medium class makers. G. A. Pfretzschner ranked well with the other members of the family. I cannot set a value on the violin without seeing it, but, at a guess, I should judge these violins would be valued at from $150 to $250, according to quality.

Violinists' Forum.

L. T. C.—It should be understood that THE ETUDE does not endorse all the opinions and views expressed by the contributors to the Violinist's Etude. There are many conflicting opinions on violin technic, interpretation, and, in fact, on all matters pertaining to the violin and violin playing, even among eminent violinists and teachers. The editor of this department feels that all these differing opinions should have representation in the department, giving violinists and teachers an opportunity to choose those which meet with their approval and seem best suited to their needs.

Daily Dozen.

V. R. L.—Probably the "Fifty Daily Exercises for the Violin" by Dancla, who for many years was professor of the violin at the Conservatoire at Paris, France, would be what you want by way of finger exercises, to keep your left hand technic in shape. As you have so little time at your disposal, this little work would provide a kind of "Daily Dozen."

"Golden Spectacle."

M. L.—Josef Collingwood who made your violin which you say was once the property of Ole Bull, the famous Norwegian violinist, was an English violin maker who made violins in London in the eighteenth century. The words, "Golden Spectacle," which appear on the label, no doubt refer to a sign on the building where his shop was located.

"Push-ups."

P. A.—I have never used the system of violin gymnastics which you describe as "push-ups" in my teaching. 2.—I should suggest at least half an hour of rest after each hour of practice, also if you are doing four hours practice a day, better do two hours in morning and two hours in the afternoon evening, with a period of rest after each h It is injurious to the nervous system to p tice too long at one time.

Crickboom Pedagogy.

P. R. M.—Mathieu Crickboom is an emin Belgian violinist, teacher and writer of vi exercises. He was a pupil of the late Eug Ysaÿe, one of the greatest violinists in history of the art. Of course different linists and teachers have different ideas fingering, bowing and other branches of vi technic, but you can safely follow wh Crickboom leads, as he is a supreme mas of violin technic. 2.—Of course you kn that various passages can be played w different fingerings, all of which are effect

Violin Favorites.

W. D. W.—Probably some of the follow pieces would be what you want: *Adorati* by Borowski; *Perpetual Motion*, by Boh *Serenade Badine*, by Gabriel Marie; *Ka wiak*, by Wieniawski; *The Gipsy*, by Moff *Souvenir de Wieniawski*, by Haesche; *Pi cati* from "Sylvia," by Delibes; *The P Paganini*, by Mollenhauer; *Schön Rosma* by Kreisler; *Concert Valse, La Brunette*, Severn; *The Juggler*, by Severn.

Getting More Pupils.

I. M.—One would think that your offer the first four lessons free, in order to int duce your method, would bring in many pils. However, people are very particular the choice of a teacher and especially sirous of getting one who is well known. would suggest that, instead of making y offer by letter, you visit your prospec pupils personally, explain your method ask them to try it, under the "four fre sons" plan.

Matters of Study.

T. E. W.—Fritz Kreisler, eminent Austri violinist, studied the violin first with father and afterwards in the Vienna a Paris Conservatories. 2—If you play compositions you name really well, after f years of study, you have made excell progress. I cannot say definitely with hearing you play them. 3—The book, "Vi Teaching and Violin Study," by Eug Gruenberg, has several excellent chapters the vibrato and a table telling how your stu period should be divided. 4—During y practice hours I would advise you to down things you wish to inquire about, ask your teacher about them at the follow lesson.

Freak Instruments.

M. B.—Oddly shaped instruments of violin and mandolin tribe, like the phot graphs you send, are usually known "freak" instruments and are made principa by amateurs. Instruments of this kind rarely found in practical use, as those professional use are usually of the stand shapes. To judge by the photographs send, the instrument seems better adapted be played with a violin bow, although it mi possibly be played with a mandolin pi The label is in German and the inventor ca it a "String-Mandolin." I do not think t instrument is in practical use anywhere that it has a place in the history of the b instruments of today.

Deconet Violins.

H. S. A.—Michael Deconet, Venice (Ital from 1750 to 1790, made many violins exceptional merit. He made a specialty imitating the violins of Joseph Guarneri the famous Cremonese maker. He was a pu in violin making of Montagnana. His viol have sold for as high as $400 to $500. T varnish is of a golden brown, the model medium height, and the tone large and especially smooth, round and mellow charact

Left Hand Pizzicato.

H. J.—You will find that the "Boy Pa nini," for violin and piano, contains so effective passages for left hand pizzicato is a brilliant concert piece.

Expert in California.

M. R. G.—I do not know the addresses any violin experts in San Francisco. T best way to secure this information is write to the "Director, Symphony Orchest San Francisco, California, asking him to s you the addresses of several experts. Encl stamped and addressed envelop for re 2—Photographs of violins do not aid exp much. The better way is to send the vi itself by express.

pelty Studies.

1.—Will you kindly give me a list of city studies to be studied along with the s?

—Also give me the names of several tinas in progressive order.—N. S. M.

1.—If you have mastered Duvernoy's 120 and Köhler's Op. 242, you ought to ble to start the first book of Czerny, Op. ; also, if you have not practiced the on studies, I am sure you will find them beneficial.

—Since you live in Philadelphia, I would se you to go into the Presser Store and them to show you some books of sonatinas. n sure they have many books of miscel- ous sonatinas arranged progressively.

ns in Paderewski's Minuet.

1.—How are the turns (measures 1 and d 70 and 71) in Paderewski's Minuet *ed?*

—What does the ♮ sign under the turn

—What is meant by Allegro assai?

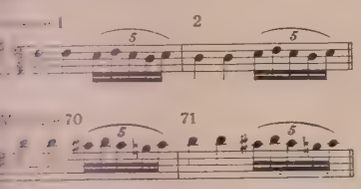
—What is meant by non legato?

—At what tempo should the Minuet *be*

—What grade is Liszt's Dance of the

Can you suggest a piece that has a great of keyboard running work suitable for grade 5 or 6?—A. H.

1.—These turns are usually played as



—This natural sign means that the note principal note is made natural; in the mark is superfluous, as in this there is no B flat.

—Very fast.

—Not legato.

— 112.

—This composition may be grade five for and grade seven for others. It all de- s on the type of technic in which one s.

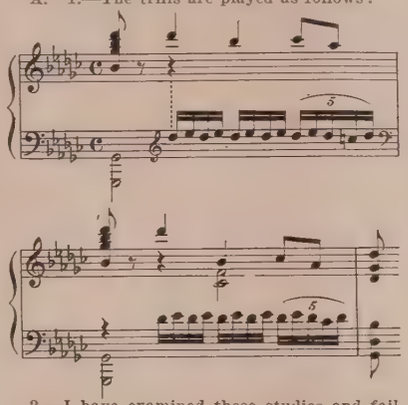
—Here are a few: *Spinning Song,* Men- sohn; *Spinning Song,* Raff; *Fantasie-Im- ptu in C-sharp Minor,* Chopin; *In Au- n,* Moskowski.

l Execution.

1.—How do you execute the trill in the fifty-sixth measure of Chaminade's The Flat- terer?

2.—Will you kindly explain the trill in measure 12 of the ninth exercise in Clementi's "Gradus ad Parnassum"?—A. E. K.

A. 1.—The trills are played as follows:



2.—I have examined these studies and fail to find a trill in the 12th measure of any of them. If you will please write out this measure and send to me, I shall be glad to give you the information you ask.

Rhythmic Form and Sense.

Q. 1.—In playing an accompaniment to a song must each measure be accented throughout, regardless of pianissimo passages?

2.—In playing a piano solo, what is the rule in regard to accent throughout the entire composition?—Z. E. G.

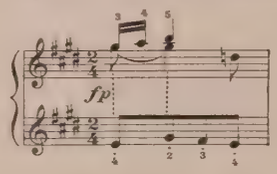
A. 1.—Measure accent is something to be felt by the performer rather than expressed by such additional force as to be evident to the listener. This applies to playing accompaniments as well as to other types of performance; and although you should of course feel the first beat of each measure as a stronger impulse than the others, yet the actual tones sounded on the first beats should be very little, if any, louder.

2.—The tones are arranged in groups of pulses, the first one of which is felt as stronger than the rest and is slightly accented in order to make the rhythmic structure clear. The degree of accentuation depends on all sorts of circumstances which cannot be described here. If you are in doubt about your own accentuation, play for someone who has taste and discrimination and ask this person to criticise your performance from this standpoint.

Scarlatti Ornamentation.

Q. In measure nine of Scarlatti's Capriccio in E Major, *do the ornamental notes come on the beat or before it?*—I. F. H.

A. They come on the beat as follows:



and are played like sixteenth notes.

Bach Metronome Markings.

Q. 1.—Will you please give me the approximate metronome markings for the fifteen two-part Inventions by J. S. Bach?

2.—In the May issue of your magazine, Miss Elsa Rau writes "From a purely anatomical point of view, can the old method of teaching to play with the fingers bent double be anything but unnatural and incorrect?" Will you please express your views on this. —A. E. G.

A. 1.—According to the Peters Edition the marks are as follows: 1—(♩ = 120): 2—(♩ = 108): 3—(♩ = 80): 4—(♩ = 72): 5—(♩ = 108): 6—(♪ = 144): 7—(♩ = 112): 8—(♩ = 144): 9—(♩ = 116): 10—(♩ = 152); 11—(♩ = 108); 12—(♩. = 84); 13—(♩ = 104): 14—(♩ = 88); 15—(♩ = 104).

2.—I believe that the fingers should be curved when possible but not be bent double. However, there are many times when the fingers should not be curved. Straight fingers have a much greater lateral span than curved ones. To insist on curved fingers at all times is sure to hinder technical progress and very likely to end in injury to the muscles of the hand. *Curve fingers when possible but never at the expense of freedom.* This, I think, is what Miss Rau has in mind in the article you mention. The important thing is that, whether straight or curved, the finger should be kept firm at the nail joint. Small hands must of necessity often use a straight finger—a point sometimes not understood by teachers with long fingers.

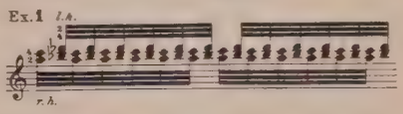
Trills Here and There.

Q. 1.—How do you play the trill in the 14th measure of Schultz-Elver's Beautiful Blue Danube?

2.—How is the trill in the 19th measure of Chopin's Berceuse *played?*—V. M.

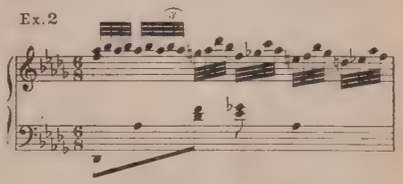
A. 1.—No doubt it is the way this trill is written that bothers you; if it was written like this you would understand:

Ex.1



2.—The trill in the *Berceuse* is played like this:

Ex.2



QUESTION AND ANSWER DEPARTMENT

Conducted by

KARL W. GEHRKENS

Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

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* * *

"The singer's throat, the performer's instrument are both only means to an end, mediums of expression. It is all well and good to have acquired ease and facility in the use of your medium, but remember that is only the beginning—you must have something to say—and there lies the difference between an accomplished performer and a great artist. One accomplishes a feat, the other conveys life's deepest meanings, its most subtle beauties through the medium of his art."—IAN MININBERG.

VOICE QUESTIONS Answered

By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Tone-Color.

Q. Please define "tone-color" in singing.
—Mrs. J. McC.

A. The term when used in connection with singing does not mean change of force of tone. It is borrowed from painting. It means that the sounds shall vary from the brightest through many shadings to the darkest possible tones, as required for interpretation. The normal color of the vowel scale is as follows:

Brightest ———————— Darkest
E (feet), A, Ah, O, OO (food).

Each of these vowels may be "colored" toward the hue of another vowel, thus increasing the number of "tone-colors" available for expressive singing. When the voice-production is absolutely free and the singer is able to call up an emotional state, for the moment, for the purpose of expression in song, the voice will take on, automatically, the appropriate tone-color.

Sight Singing Indispensable.

Q. I have a good contralto voice of wide range. The only singing I do is in a church choir. In this I feel dreadfully handicapped because I am a very poor sight reader. Could you suggest a course in sight singing beginning with about grade three? I have completed grade two of one series.—C. W.

A. You do well to make a serious study of sight singing. To be able to read "at sight" is one of the most valuable accomplishments a singer can possess. Many a singer whose voice has not been equal to that of her competitors has won a good church position because of her ability as a sight reader. Directors of first class choirs using paid singers simply will not bother with poor readers when they can obtain the services of vocalists who can take up new music and read it off as if "from a book." Among several good books on sight singing is a series by Frederick W. Root.

To Overcome Nervousness.

Q. I have been told my voice is a lyric soprano and have been asked to sing a solo for Easter at our church. Can you suggest some compositions within the range of my voice? Also at times I show nervousness in my voice. What can I do to help myself overcome this?—Eva.

A. To answer your second question first: always know your words and music thoroughly—so well that you can sing without a copy in hand. Do not take any piece which is too high or in any way too difficult for you. Do in public only that which lies well within your present powers. In the practice room work at more difficult things. Before singing, go to bed, if only for half an hour; and, whether you sleep or not, relax. Curl up like an infant. Keep away from people as much as possible for the period shortly before your appearance. Just a little before singing, take a dozen very long, slow, easy breaths, in through the nose, out through the mouth, silent work, with eyes shut and body relaxed. Make this breathing rhythmical. When singing, think only of the meaning of the words—the message you are about to deliver. If you have no message to give, why sing? Even the coloratura numbers may be charged with a message of beauty or other significance. The point is, think not of yourself, but of the poet and the composer, whom you are supposed to represent and interpret. As to selections for your voice, write to your publishers, tell them your story, and ask for the names of songs, present favorites with good singers and suitable for your use. They may be willing to send certain copies "on approval." You might look at *Easter Morn*, Anna P. Risher, *Easter Triumph*, Bruno Huhn, *Our Saviour Triumphant*, Bernard Hamblen and *Easter Dawn*, Woodman.

Rest or Exercise for Strain?

Q. I have a good soprano voice, range upward two octaves above middle C. It has cleared up since last December when it sounded strained whenever I tried to reach my high notes, and sometimes even cracked. I followed advice to rest it and do certain exercises, simple ones, within a very moderate compass, with good results, as my voice seems much better and more developed. Shall I continue to rest the voice or attempt to use it in moderation?—C. C.

A. Better rest the voice a good deal, and also keep up the sort of practicing you have been following with what you describe as favorable results. Use only music well within your present easy compass. Get hold of a good teacher as soon as possible.

Hoarse after Singing.

Q. 1. I am a high school girl of sixteen. Last year I had vocal work for a short time. My instructor told me that I had a very "promising" voice. At that time I had no trouble with it. However, lately I have had trouble with my throat in that it is often sore and irritated after singing a short time. My voice is hoarse and breaks terribly at times. I have read lately quite a bit of the structure and delicacy of the vocal cords of girls of my age; that they may be permanently ruined by early training and use. I have already been singing for about two years, and I am worried now at this new development. What shall I do? Stop singing for a time? At present I am singing in a large choral society and school chorus, and am working on several vocal numbers for an annual high school contest. Am I overworking my voice?

2. How can one determine whether one is soprano, mezzo-soprano or alto?

3. What style of diction is now preferable, the closed dark vowels, or open, light type?—D. A. D.

A. 1. The fact that you have a "sore and irritated" throat, after singing a short time, is sufficient evidence that you are singing wrongly. It is doubtful whether a voice so young and with as little training as yours should be used so much in ensemble singing. There is danger of singing too loudly, too high, too low and too long at one practice period. Much depends upon the knowledge, skill and care of the leader who should know the voice thoroughly, as a musical instrument, its special powers and limitations. This means more than merely insisting upon good tone quality from the group, especially if it be a large one. Do not worry about your vocal cords. They are small, but, as a rule, they, with the vocal muscles, are capable of doing a good deal of legitimate work without injury. But, of course, they should not be abused. Certainly stop singing for a while. When you begin again, use much care, asking for only moderate force and compass for some time. You may expect your voice, under correct use, to develop considerably within the next four years.

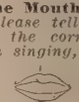
2. The classification of the voice depends as much upon its breadth and color as upon its compass. Many teachers have made mistakes in too early classification of voices. Correct production, upon easy middle pitches, and careful development upward and downward by semitones, permits the young voice to classify itself. Your voice must be heard by an expert if you are to reënter choral singing certain of being placed upon the correct "part."

3. The artist singer uses so-called "closed dark" vowels and "open-light" vowels, and also "neutral" (neither especially "dark" or "light") vowels, at discretion, for purposes of expression in song. A singer who has been trained to use only one "tone-color" upon all vowels has a very limbited tonal palette for use in interpretation.

The Shape of the Mouth.

Q. Will you please tell me through your column which is the correct way to open one's mouth when singing, in this wise:

or in this:



—"Enquirer."

A. The size and shape of the singer's mouth affect the force and quality of the tone. The mouth of each singer differs, more or less, from that of every other singer as to the size and relative proportions of the cavity. In general, it may be said that the comparatively widely opened, so-called "smiling" mouth, favors the emission of tone of the brighter quality, while the rounded mouth, as shown in your second illustration, favors the emission of the darker or more sombre tone. Some teachers use the wider opening as assisting in bringing into the vocal instrument the desirable condition of non-rigidity and the favorable adjustment of the apparatus for the easy production of the higher range of pitches, especially in the voices of women. Others, especially men, use much the "pouted" lips on the upper octave. Obviously it is the skilful teacher's task to study the natural, unforced action of the vocal apparatus of the individual pupil and to use such devices as will bring, upon all pitches and vowels, satisfactory tone-quality, with the power to pronounce distinctly and to vary tone-force and color upon any desired pitch within the average compass.

Stenography and Radio.

Q. I have been a voice student for practically four years. I am a stenographer with bank experience and at the present time am employed by a nationally known concern. Although I have a coloratura voice that sounds well on the radio, I feel that I am better equipped to follow the duties of a secretary. Kindly furnish me with information regarding stenographic opportunities in the offices of the broadcasting companies. I am tremendously interested in radio.—J. E. E.

A. To broadcast successfully one must have a good voice, thoroughly under control. It need not necessarily be a powerful voice. One must know how to give the consonants their correct, full value, yet keep the flowing melodic line. Address the Manager, The National Broadcasting Corporation, or The Columbia Broadcasting Corporation, New York City. There is no dearth of skillful stenographers, nor of good singers, in New York.

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	Wild Horseman. Op. 68; 8 ..... *Robert Schumann*
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374	Time Flies! Valsette. Theme from Minute Waltz. Arr. W. P. Mero ..... *Frederic Chopin*

PIANO SOLOS—Grade TWO AND A HALF

053	Andante. From Kreutzer Sonata, Op. 47; Theme. From Emperor Concerto; Melody. From Violin Sonata in C minor. *L. van Beethoven*
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850	Folded Wings. Lullaby ..... *R. R. Forman*
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965	Hark! Hark! The Lark! Arr. H. Harthan ..... *Franz Schubert*
359	Heather Rose. Op. 78; 3 ..... *Gustav Lange*
657	Hickory Sticks ..... *L. Renk*
711	In Old Vienna Style ..... *Hans Protiwinsky*
779	June Morning ..... *R. R. Forman*
942	Military March. Op. 51; 1. Simplified. A. Sartorio ..... *Franz Schubert*
015	Minute Waltz. Arr. M. Greenwald ..... *Frederic Chopin*
189	Peasant's Song, The ..... *F. Flaxington Harker*
919	Playful Rondo ..... *C. W. Greene*
291	Sack Waltz, The ..... *John A. Metcalf*
916	Soldier's Song, The ..... *Sidney Steinheimer*
193	Summer Idyl ..... *E. G. Rothleder*
354	Visions. From Fantasie Impromptu, Op. 66. Arr. F. d'Albert ..... *Frederic Chopin*

PIANO SOLOS—Grade THREE

554	Air, Roi Louis XIII (Amaryllis) ..... *Henry Ghys*
270	Allegretto. From 7th Symphony ..... *L. van Beethoven*
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692	Butterfly Etude. Arr. Hans Harthan ..... *Frederic Chopin*
693	Carolling of the Birds. Alleluia des Oiseaux. Op. 156 ..... *G. Micheuz*
599	Fairy Wedding. Waltz. Op. 120 ..... *J. W. Turner*
006	Farewell to the Piano ..... *L. van Beethoven*
673	Flower Song ..... *Gustav Lange*
074	Floweret. Forget-Me-Not. Gavotte. Op. 270 ..... *Th. Giese*

PIANO SOLOS—Grade THREE—(Continued)

Cat. No.	Title and Composer
5065	Für Elise. Op. 173 ..... *L. van Beethoven*
16134	Gertrude's Dream ..... *L. van Beethoven*
381	Heimweh. Op. 117 ..... *A. Jungmann*
1126a	Little Tarantelle. Op. 46; 7 ..... *Stephen Heller*
14041	March and Chorus. From Tannhäuser. Arr. J. Löw ..... *Richard Wagner*
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5941	Mountain Belle. Schottische ..... *C. Kinkel*
12119	Nocturne in E-flat. Simplified. Op. 9; 2 ..... *Frederic Chopin*
18216	Of Foreign Lands and People. Op. 15; 1 ..... *R. Schumann*
19363	Pearly Dewdrop ..... *S. McIntyre Birbeck*
2283	Pilgrims' Chorus. From Tannhäuser. Trans. F. Spindler ..... *Richard Wagner*
6694	Prelude No. 1. From Well-Tempered Clavichord. *J. S. Bach*
2720	Prize Song. From Die Meistersinger. Arr. W. J. Baltzell ..... *Richard Wagner*
361	Pure as Snow. Edelweiss. Op. 31 ..... *Gustav Lange*
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2402	Turkish Rondo. From Sonata in A ..... *W. A. Mozart*
6628	Wayside Rose. Op. 177 ..... *Otto Fischer*
6652	Whisperings of Love. Valse Sentimentale ..... *C. Kinkel*
562	Will-o'-the-Wisp ..... *A. Jungmann*

PIANO SOLOS—Grade THREE AND A HALF

17742	Ballet Music. From Rosamunde. Arr. F. L. Hatch ..... *Franz Schubert*
8632	Barcarolle. From Les Contes d'Hoffmann. Trans. H. Engelmann ..... *Jacques Offenbach*
13326	Dream of the Shepherdess. Op. 45 ..... *Aug. Labitzky*
6336	Largo. From Xerxes. Arr. Theo. Presser ..... *G. F. Handel*
25139	Madonna, La ..... *A. S. Sweet*
5072	Maiden's Prayer, The ..... *T. Badarzewska*
5785	Military March. Op. 51; 1. Arr. P. W. Orem ..... *Franz Schubert*
4692	Three Favorite Preludes. Op. 28; 7 in A; Op. 28; 20 in C minor; and Op. 20; 6 in B minor ..... *Frederic Chopin*
6590	Twilight. Reverie ..... *T. J. Guy*

PIANO SOLOS—Grade FOUR

1884	Allegretto ..... *Joseph Haydn*
13970	Alpine Glow, Idyl ..... *Theodor Oesten*
19602	Coronation March. From The Prophet ..... *G. Meyerbeer*
1329	Consolation. Songs Without Words No. 9. Op. 30; 3 ..... *Felix Mendelssohn*
6603	Dead March. From Saul ..... *G. F. Handel*
9978	Edelweiss Glide. Waltz ..... *F. E. Vanderbeck*
364	Fifth Nocturne. Op. 52 ..... *Ignace Leybach*
15290	Harp at Midnight, The ..... *V. B. Aubert*
7549	Heavenward March ..... *C. Kinkel*
17881	Love's Reproaches. Romance sans Paroles ..... *L. Schatz*
940	Melody in F. Op. 3; 1 ..... *Anton Rubinstein*
5112	Monastery Bells ..... *Lefebure Wely*
25178	Moonlight on the Hudson ..... *G. D. Wilson*
19962	Musical Box, The. Op. 19 ..... *Emanuel Liebich*
5119	Mountain Stream ..... *Sydney Smith*
13748	New Springtime. Op. 44 ..... *Gustav Lange*
9852	Pizzicati. From Sylvia ..... *Leo Delibes*
13679	Priests' March. From Athalia ..... *Felix Mendelssohn*
23270	Robin's Return, The ..... *Leander Fisher*
7993	Sextette. From Lucia di Lammermoor. Arr. H. Engelmann ..... *Gaetano Donizetti*
13418	Song Without Words. Romance sans Paroles. Op. 97; 3 ..... *L. Streabbog*
966	Tremolo. Reverie. Op. 31 ..... *H. Rosellen*
1329a	Venetian Boat Song. Songs Without Words. No. 12. Op. 30; 6 ..... *Felix Mendelssohn*
2838	Waltz in Octaves. Op. 33 ..... *J. Concone*
1126	Water Sprites. Op. 45; 2 ..... *Stephen Heller*
24782	Wayside Chapel. Op. 42 ..... *G. D. Wilson*
2196	Wedding March. From Midsummer Night's Dream ..... *Felix Mendelssohn*
923	Why? Op. 12; 3 ..... *R. Schumann*

PIANO SOLOS—Grade FOUR AND A HALF

11889	Falling Waters ..... *J. L. Truax*
7344	Sonata. No. 1 in C ..... *W. A. Mozart*
23721	Song of the Alps ..... *T. P. Ryder*

PIANO SOLOS—Grade FIVE

3045	Cavatina. Op. 85 ..... *J. Raff*
8840	Convent Bells, Reverie ..... *Henry Bollman*
7021	Crescendo ..... *Per Lasson*
1663	Curious Story. Op. 138; 9 ..... *Stephen Heller*
7353	Fantasia in D minor ..... *W. A. Mozart*
4678	Grande Marche de Concert. Op. 19 ..... *H. A. Wollenhaupt*
7715	Joyous Peasant. Op. 68; 10. Arr. A. Hartl ..... *R. Schumann*
7357	Minuet. From Symphony in E-flat (Mozart) ..... *Julius Schulhoff*
7356	Moment Musical. Op. 94; 6 ..... *Franz Schubert*
357	Nocturne in E-flat. Op. 9; 2 ..... *Frederic Chopin*
14477	Robin's Departure ..... *Leander Fisher*
3040	Romance. Op. 44; 1 ..... *Anton Rubinstein*
19321	Silvery Waves ..... *A. P. Wyman*
6996	Song of the Brook, The ..... *Geo. Wm. Warren*

PIANO SOLOS—Grade FIVE—(Continued)

Cat. No.	Title and Composer
3483	Tam o'Shanter ..... *Geo. Wm. Warren*
380	Tarantelle. Op. 85; 2 ..... *Stephen Heller*
11441	Twittering of Birds ..... *R. Billema*
7321	Warblings at Eve ..... *Brinley Richards*
7546	Woodland Echoes. Op. 34 ..... *A. P. Wyman*

PIANO SOLOS—Grade SIX

9247	Cuckoo, The. Op. 34; 2 ..... *A. Arensky*
23384	Grande Polka de Concert ..... *Homer N. Bartlett*
2326	Hark, Hark, the Lark (Schubert) ..... *Franz Liszt*
1670	Harmonious Blacksmith ..... *G. F. Handel*
736	Harpe Eolienne, La ..... *Sydney Smith*
1143	In the Gondola ..... *Franz Bendel*
2156	Morceau Caracteristique. Etude in A-flat. Op. 22; 1 ..... *H. A. Wollenhaupt*
7557	Music Among the Pines ..... *A. P. Wyman*
334	Polonaise. Op. 40; 1 (Military) ..... *Frederic Chopin*
3856	Serenade, La (Schubert) ..... *Franz Liszt*
25650	Solfeggietto. For Left Hand Alone. Arr. W. M. Felton ..... *K. Ph. Em. Bach*
7476	Spring Dawn. Mazurka Caprice ..... *William Mason*
1337	Spring Song. Songs Without Words No. 30. Ed. C. Cady ..... *Felix Mendelssohn*

PIANO SOLOS—Grade SEVEN

13161	Fileuse, La. Etude ..... *J. Raff*
1673	Fugue in C minor. For 3 Voices ..... *J. S. Bach*
7354	Impromptu. Op. 90; 4 ..... *Franz Schubert*
944	Invention in E minor. No. 7. Three Voices ..... *J. S. Bach*
2239	Last Hope ..... *L. M. Gottschalk*
3029	Love Dream. Nocturne, No. 3 ..... *Franz Liszt*
11905	Music Box, The. Op. 32 ..... *Anatole Liadow*
8906	Salut a'Pesth. Marche Hongroise ..... *Henri Kowalski*
885	Turkish March. From Ruins of Athens. Arr. A. Rubinstein ..... *L. van Beethoven*

PIANO SOLOS—Grade EIGHT

3873	Etude. Op. 25; 9 ..... *Frederic Chopin*
1169	Kammenoi Ostrow ..... *Anton Rubinstein*
13722	On Wings of Song (Mendelssohn) ..... *Franz Liszt*
6651	Silver Spring ..... *William Mason*
7334	Sonata, Op. 13 (Pathetique) ..... *L. van Beethoven*

PIANO SOLOS—Grade NINE

13098	Erl King (Schubert) ..... *Franz Liszt*
1754	Etude. Op. 10; 5 (Black Keys) ..... *Frederic Chopin*
3872	Etude. Op. 25; 2 ..... *Frederic Chopin*
7442	Sonata. Op. 27; 2 (Moonlight) ..... *L. van Beethoven*

PIANO SOLOS—Grade TEN

5762	Sextette. From Lucia di Lammermoor. Andante Finale. Left Hand Alone. Trans. Th. Leschetizky ..... *Gaetano Donizetti*

PIANO DUETS—Grade ONE

9407	A-Hunting We Will Go ..... *J. Brissac*
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17504	Dance of the Fairy Queen ..... *L. A. Bugbee*
8496	I Begin. Waltz ..... *P. Wilty*
2508	Italian Melody ..... *A. Sartorio*
8497	Learning to Waltz ..... *Edmond Missa*
18268	Playful Kittens ..... *Paul Lawson*
2502	Through Field and Forest ..... *M. Vogel*
17505	Tinkling Bells ..... *L. A. Bugbee*

PIANO DUETS—Grade TWO

17388	America First ..... *Walter Rolfe*
4412	Gaily Chanting Waltz ..... *Franz Behr*
4408	Lolita. Spanish Dance ..... *Heinrich Engel*
6374	Spanish Dance ..... *W. C. E. Seeboeck*
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Bridge Strength for Pianists

By ADA PILKER

POWER in the bridge is essential to enable it to perform its two-fold duty as support and connection for the arms and fingers. As ease and tirelessness through long periods of activity are requisite to pianistic success, exercises for bridge-strengthening should be of a type to develop the qualities of tirelessness and easefulness. When once acquired, these conditions will also permeate the arm and the fingers.

Consciously raising the bridge is a great assistance in developing strength. The practice period is the most favorable time for this work as the full attention can then be given to it. A well arched bridge indicates strength, the depressed bridge, weakness.

The arch should reach clear across the hand, thus enabling the fourth and fifth fingers to strike the keys vertically, the stroke productive of the clearest tone. Conversely, the depressed bridge has a tendency to produce a slanting stroke, with weak, blurred tones as a result.

Famous teachers, such as Maurits Le son, presume that the undeveloped hand a large contributing factor in cases of ne ous breakdowns among pianists. Obser tion proves, at least, that the two conditi are often found together. That nervo ness might frequently be avoided throu proper development of the bridge of hand is not to be doubted.

Weariness due to the unaccustomed po tion can be quickly alleviated through laxation exercises followed by a thoro massage of the hand. After a short per of complete rest, practice may again resumed. It is to be kept in mind t strength must ever be combined with ea No undue tension must appear.

The hand, after such bridge strengthe ing exercises, will have increased end ance which will be especially noticeable the playing of octave passages, he chords and dynamic tones. Resonance steadiness of tone will be much improv and pianistic skill will be acquired w great rapidity.

The Story of Dixie

(Continued from page 524)

ance Mr. Field would announce from the stage, "Ladies and gentlemen, I want to introduce to you tonight 'The Father of American Minstrelsy' and the author of *Dixie*—Dan Emmett." Then "Dan" would sing his *Dixie Land* in his own inimitable way. By the time he had reached the chorus:

"Den I wish I was in Dixie! Hoo-ray! Hoo-ray!"

the whole audience would be roaring it out with him. Every night he "stopped the show." His journey from town to town was a veritable triumph. It was his last tour.

Mr. Emmett never affiliated with any church; but he was, however, very devout. He, himself said, "I never lay my head on my pillow at night until I have knelt by my bed and said my prayers." And he always "said grace" at table. When his eyes began to fail, he procured a bible in large print, which he read, often in summer as he sat in the shade of his little "house by the side of the road." From here, in the early evening of June 28, 1904, Daniel Decatur Emmett passed peacefully to join the happy minstrelsy of that Bet Land. He had been ill but three days a had walked about his room but a f hours before the end.

The little house, a mile from Mt. Verno was all he had. An untold dowry happiness and clean fun he left in t hearts and lives of the American peop but the comforts of his last years we provided by a weekly stipend from t Actor's Fund of New York City.

Though not a member of that order, obsequies were observed at the rooms the Elks Lodge of Mt. Vernon. Fulfill his wish, the ceremonies were conducted his friend, Al G. Field.

A slight adaptation of lines from Dr den will make a fitting close to th simple annals:

"Fate seemed to wind him up for four score years,
Yet freshly ran he on nine winters more,
Till, like a clock worn out with eating time,
The weary wheels of life at last stood still."

Alabama's Share in "Dixie"

By MARGARET FLOR THOMAS

HERE'S why Alabama claims an extra share in *Dixie*, the Song of the South. Daniel Decatur Emmett, of Mt. Vernon, Ohio, composer of the original *Dixie's Land*, made a stop at Montgomery, Alabama, in the course of a vaudeville tour, shortly after composing his plantation song. He played the tune on his violin, and the theater band master, Herman Arnold, was so taken with the appealing rhythm that he jotted it down on the walls of the Old Montgomery Theater and afterwards orchestrated it for his theater musicians.

It thus came about that *Dixie* was giv its *première* as a band march through t streets of Alabama's capital city the d Jefferson Davis was inaugurated Preside of the Confederacy. The beautiful air w greeted with wild enthusiasm by the pop lace; the soldiers "whooped" and whistl it; the army adopted it; and orders we given that all bands be taught it from th time on. In this way it started on a t of popularity which has never ebbed.

The Resources of Expression

(Continued from page 547)

phrase; and this, in turn, results in contrast. Without contrast there is monotony, which is the most undesirable thing that can happen to a song, for it indicates a lack of musical intelligence.

Look for a moment at this element of contrast, remembering that all contrasts must be made with the voice. The one most used, perhaps, is that made in the power of the tone. For this we use such terms as *crescendo, diminuendo and sforzando.*

Another form of contrast is in the tem represented by such words as *accelera ritenuto* and *rubato*. A third form of co trast is in tone color; that is, the using various shades of tone quality, from bri to somber, as the mood demands.

The intelligent employment of these sources of expression will add also the e ments of proportion and unity. Altogeth they constitute what to many is that eluse intangible thing called *style;* and styl the fortune of the artist.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

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BREAD, BUTTER, BEANS AND BEEF

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E Cover for this Month

A particularly interesting portrait of Johannes Brahms appears on the front cover of this issue of The Etude Music Magazine. Brahms has been called the last of the great line of German masters. He was born in Hamburg on May 7, 1833. ather, Johann Jacob Brahms, a musi- who earned his livelihood playing in heatre orchestra in Hamburg, married, 30, a lady 17 years older than himself. had 3 children. Johannes was the

hms in his day was considered an ad- of the most advanced school of mod- usic, but Joachim, Liszt, Schumann and recognized the great worth of his gs and did much to bring the music to an appreciation of them. Every lover of today ought to know as much ssible about this composer's life and . Perhaps everyone may not want to ome of the interesting larger biographies everyone should be familiar with the ghts in his life and this acquaintance e gained by a reading of the short phy of Johannes Brahms in The Etude cal Booklet Library series (Price, 10 .

dame Clara Schumann played many of orks and a warm and close friendship d between the two. In fact, it is con- d that Brahms' attendance at Madame mann's funeral subjected him to a chill hastened the ravages of cancer of the the disease which caused his death at a, April 3, 1897.

Music Teacher's Business Boosters

we were sales experts and were talking usic teachers in the jargon of sales ex- we might hold forth on "clinching the That is, when the music teacher has spective patron or the parent of a ective patron in the studio, something l invariably be placed in the hands of patron to take home for perusal, and something should "clinch the sale." It l provide the arguments for music that the teacher cannot very comfort- state in person. The teacher may now e at slight cost (ten cents each) the ing booklets which are of great value nvincing the parents of pupils of the value of music study. No sensible t can ignore the opinions of these prac- leaders.

Power of Music—M. Felicitas

Every Boy Should Study Music—Her- t J. Tily

c. Now More Than Ever—Hon. Wm. Woodin

Beginners in Music—C. Van Hulse

e Etude Historical Musical Portrait Series

page 506 of this issue are 44 portraits senting one monthly installment of The e Historical Musical Portrait Series. al readers might pass this page by ut realizing its great significance. This sents one of the most collossal under- gs in the literature of music. Never be- has anyone attempted to present por- and "thumbnail" biographical sketches ll celebrated music folk, both of this generations past.

is series started in the February 1932 of The Etude. Those who do not have he issues from that date to this, in order to make their series complete to the present issue, may obtain copies of the series from any of the previous issues at a cost of 5 cents a sheet.

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A Favorite Composer

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

Arthur L. Brown

From the days of Stephen Foster, Pittsburgh has had associated with it a host of prominent names from the roster of notable American composers. The names of many of these Pittsburgh composers of the past and present are known far and wide because of their *professional* music activities.

Arthur L. Brown, whose compositions stand in very high favor with music teachers and music students throughout this entire continent, is one of Pittsburgh's present-day eminents in the realm of music. With Mr. Brown, however, music and music writing represent an *avocation* rather than a *profession*. He has been associated for many years with a nationally known Pittsburgh manufacturing concern.

Boys of America would have a greater incentive to study music if they knew just how much it has meant to many outstanding business men, industrialists, doctors, lawyers and others to have been able to make music a source of pleasure and a vital force in their mature lives. Many great men have appreciated the foresight and generosity of their parents in giving them music study opportunities in boyhood days.

Mr. Brown was born in Providence, Rhode Island, in 1877. Around 35 years ago the Theodore Presser Co. began adding to its catalog some of this composer's compositions and just during this past year several more attractive numbers by Arthur L. Brown have been added to the Presser catalog. No doubt the future will bring forth from his pen numbers that will rival the success of those which have been among best sellers for years past. Mr. Brown is a fluent writer and below is a selected list of some of his numbers. Outstanding among these successful compositions is *Love Dreams*, a reverie number of especial charm.

Compositions of Arthur L. Brown

PIANO SOLOS

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5031	Love Dreams. Reverie. Op. 4	5	.50
16698	Ma Reine. Mazurka	4	$0.30
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3807	Simplette. Valse Lyrique	2	.30
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2498	Thine Forever Waltzes	3	.60
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What Anybody Can Do

Anybody who has the money to invest in the plates, paper and lithographing can publish a new music composition. Unfortunately, there are many who, just as a matter of pride in seeing their own names, or the names of friends, on music compositions, become music publishers over night and spend their money in this manner. Music publishing of this character contributes nothing except a profit to those who supplied the plates, paper and printing.

The music and books which appear on an established publisher's printing orders for new editions of works which have achieved a sale of previous editions represent worthwhile undertakings in music publishing. Naturally, but a small percentage of works which have received favorable judgment in the findings of "the jury of public opinion" can be shown in the selected list given in these columns each month, but active music workers will find it profitable to scan this list month after month. Theodore Presser Co. always is glad to extend examination privileges to anyone interested in seeing copies of these numbers.

SHEET MUSIC—PIANO SOLOS

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(Continued on page 563)

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THIS work is going to win its into being the feature music of of choral groups in communities ing from modest-sized towns to the metropolitan music centers. It is to hold audiences where it is give formal concert form and it is goo thrill audiences where an ambitious ducer makes full use of all the forms of the dramatic art at his command. The chorus and prin might be costumed and take actual part in the stage picture eve or various scenes might be presented in tableau or pageantry with the chorus kept apart from the stage pictures.

r No. 12

AWN OF SPRING

Three-Part Cantata

ichard Kountz (Price, 60c)

Introductory Cash Price, 40c, Postpaid

HIS cantata stands out as one of the most charming available to chool singers. The title indicates the bright, happy subject upon hich it dwells and the composer with his tonal art rouses the s and audience to a more sensitive realization of the beauteous ors of Nature's Springtide awakening. This cantata originally ublished for 2-part singing. This 3-part arrangement is an even effective presentation of this melodious work which may be ren- in about 20 minutes.

r No. 13

OUNG MEN'S CHORUS ND QUARTET BOOK (Price, 60c)

Introductory Cash Price, 40c, Postpaid

HIS successful book among last season's new publications supplies ets and choruses of amateur and student singers, from senior h school ages and up, with an exceptionally good and varied e of 18 selections. In compiling and arranging numbers for llection, the editors provided quartet and chorus material for men which made no extreme demands, either in point of range inging technic.

r No. 14

OK OF MEN'S TRIOS

Tenor, Baritone and Bass (Price, 75c)

Introductory Cash Price, 50c, Postpaid

HIS book provides 17 novel arrangements for a men's trio or a en's 3-part chorus. Men, young and old, enjoy part singing hich has a feeling of "close harmony" and this type of work e found in these trio arrangements for men's voices, yet, because rangements have been done in a musicianly manner by compe- rt writers, the excellent material used from some of the best standard and contemporary writers is in no way sullied with uch of the ordinary.

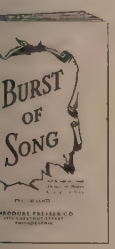
r No. 15

RISTMAS CAROLS E LOVE TO SING (Price, 15c)

Introductory Cash Price, 10c, Postpaid

WITHOUT doubt every choir ought to have this collection in its library because it contains 29 Christmas carols which stand preeminent among all Christmas carols. This collection also it possible to arrange a special carol service for full congrega- participation because it bears but a nominal price. The 4-part ements here given for mixed voices hold to the traditional har- ation and both text and music are of a good size for reading itably.

r No. 16



BURST OF SONG

All Kinds of Good Things for Happy Groups to Sing

(Price, 10c)

Introductory Cash Price, 8c, Postpaid

THINK of what a great addition it will be to the next gathering in which you have a part, whether it be a banquet, a church club or a lodge social, or an outing, if every one has a copy of this little collection of nearly 80 numbers. There is nothing like group singing to get every one happy, to arouse enthusiasm and to bind all in the gathering closely together for the good spirit of the occasion. This con- t size collection will even lend itself to being bound within a m or a menu folder, or within any cover which a committee wish to use, to individualize it to an occasion. The text and usic are neatly and readably presented in this 64-page book he page size 4½" x 7".

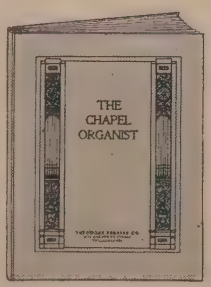
r No. 17

IE CHAPEL ORGANIST

npiled by Rob Roy Peery

(Price, $1.50)

roductory Cash Price, $1.00, Postpaid



HERE have been so many copies f this book sold since it was ssued in the month of March that ps as though every active organist urchased a copy. Nevertheless, ng to the usual policy of making l introductory offer in the Sep- following the issuance of a new r book publication, it is here in- l in the final introductory offers. is a most advantageous buy for rganist desiring a good supply of reludes and postludes and accept- melodious offertories. It is admirable for the student organist one of the pieces makes registration demands beyond the equip- ot the 2-manual organ with pedals that one finds in the majority rches. There are 28 pieces in this attractive brown cloth bound c.

Offer No. 18

EASY QUARTETS FOR YOUNG VIOLINISTS

(Price, Each Part, 40c) (Piano Accompaniment, 75c)

Introductory Cash Price, Each Part, 25c, Postpaid
Piano Accompaniment, 40c, Postpaid

THE merit of this collection of violin quartets will make it welcomed by young violinists who can arrange to rehearse together for just the fun of group playing, or for developing an amateur violin quartet for participation in programs of school, church or community undertakings. Violin instructors and directors of school orchestras therefore will find it a useful and helpful publication. The piano is not essential to the rendition of these numbers although a piano accompaniment book has been provided for an effective piano background if desired. The 4 violin parts are quite easy, the 1st violin part being the only part to go out of the 1st position and then for only an occasional use of the 3rd position. There are 15 very choice numbers in this collection and each is a gem of its class or type.

Offer No. 19

THE BRASS CHOIR

A Collection of Standard Compositions for Brass Instruments

(Price, Each Part, 35c) (Piano Accompaniment, 60c)

Introductory Cash Price, Each Part, 25c, Postpaid
Piano Accompaniment, 40c, Postpaid

(Be Sure to Name Parts Desired—Parts Are Published for First B-flat Trumpet; Second B-flat Trumpet; First Trombone, Bass Clef; Second Trombone, Bass Clef, and Tuba; E-flat Horn; and Baritone or Trombone, Treble Clef.)

WITH so many wind instrument players available from the great number of bands and orchestras in existence today, it is only fair that they be provided with attractive material for giving musical enjoyment apart from instruments of other families. The editors, who worked together to select the material and make the different arrangements for this collection, have provided a dozen worth while numbers for ensembles of brass instruments. Also, they have made it possible for these attractive selections to be used effectively with combinations of two or three instruments, or wih larger groups of brass instruments. The piano accompaniment book is provided to help out in smaller combinations, but in quartet combinations, or with large groups, it may be dispensed with if desired. Although each part is interesting to the average player, no difficulties are met in any portion.

Offer No. 20

PROGRESSING ORCHESTRA COLLECTION

Compiled by Rob Roy Peery (Each Part, 35c; Piano, 65c)

Introductory Cash Price, Each Part, 20c, Postpaid
Piano Accompaniment, 40c, Postpaid

(Be Sure to Name Parts Desired—Parts for all the usual school orchestra instrumentation are obtainable including the Solo, First, Obbl. A, Obbl. B, and Second Violin parts.)

AFTER doing such a splendid piece of work in producing the *Easiest Orchestra Collection* which provided very first pieces for the beginners' orchestra, Rob Roy Peery was besieged with demands for an orchestra collection to follow it. After a painstaking search for good material and months of careful making and editing of arrangements, the *Progressing Orchestra Collection* was produced. It has met with marvelous success in satisfying directors and school orchestras who had used the *Easiest Orchestra Collection*. The *Progressing Orchestra Collection*, however, is not limited to serving only as a sequel to the *Easiest Collection*. Its very attractive selections, which offer a good variety as to style and type, are fine for the average grammar or junior high school orchestra group ready for at least its second semester of work together.

Offer No. 21

MUSICAL TRAVELOGUES

By James Francis Cooke (Price, $3.00)

Introductory Cash Price, $2.00, Postpaid

IF THIS book could talk, it would say to every one who enjoys cultural acquirements, and particularly to those interested in music, "I have recorded in me what a brilliant, alert individual, gifted in the arts of literature and music, saw and thought as he visited the many sections of Europe rich in interesting music celebrities, impressive music shrines and fascinating lore about music personages, happenings and things of generations past." This is truly a book worth reading.

Offer No. 22

THE STRUCTURE OF MUSIC

By Dr. Percy Goetschius (Price, $2.00)

Introductory Cash Price, $1.50 Postpaid

DR. PERCY GOETSCHIUS has the rare gift of taking as great a subject as *The Structure of Music* and presenting it in such a clear, straightforward and logical manner that the seeker after musical knowledge gains much from his writings. Dr. Goetschius stands today as the dean of authorities on theoretical music subjects, and with an expert presentation of the whole subject undertaken in this book, he apportions the chapters under topic headings and then discusses each topic.

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The Jolly Tar ..... *Baines*
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Priscilla on Sunday ..... *Bilbro*

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The Scouts Are on Parade ..... *Spaulding*
Song of the Drum ..... *Risher*
Totem Pole Dance ..... *Rodgers*

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Little Indian Boy ..... *Garland*
March of the Wee Folk ..... *Gaynor*
Pony Express ..... *Grey*
Raindrops on the Water ..... *Terry*

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Total Retail Value, $1.85

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On the Lake ..... *Williams*
Rippling Waters ..... *Preston*

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The Flight of the Bumblebee ..... *Rimsky-Korsakow*

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FIVE PIPE ORGAN NUMBERS

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The Angel of the Twilight ..... *Lacey*
Chanson ..... *Groton*
Postlude ..... *Kern*
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Springtime in Derry ..... *Claterley*
In a Canoe ..... *Wright*

Offer No. 30
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Total Retail Value, $2.10

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I Shall Not Pass Again This Way ..... *Effinger*
Fulfillment (Sacred) ..... *Kellogg*
The Lady April ..... *Salter*
There Are Fairies in Our Garden ..... *Spross*

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The Offers on This Page (Nos. 32 to 43) are New Works being prepared for publication. Delivery will be made as each is published. Only single copies may be ordered at the special advance of publication cash prices which are considerably less than will be the regular prices when the works are published.

(SEE ALSO "FINAL INTRODUCTORY OFFERS" ON THE PRECEDING PAGES.)

Offer No. 32

GROWN-UP BEGINNER'S BOOK

For the Piano

Advance of Publication Cash Price, 40c, Postpaid

THERE have been a great many requests for a different type of first piano instruction book for grown-up beginners than any heretofore available. After a very careful review of many specifications set forth in requests and after a staff of experts had worked out a plan for an efficient, practical grown-up beginner's book, it was with great enthusiasm that its publication was decided upon. The chief purpose of the book is to have the grown-up beginner "make a sweet concord of sound" from the earliest stages of placing the hands upon the keyboard. Most grown-up beginners want to play for self-entertainment and therefore do not want to give the time to technical phases which younger beginners must study in order to carry them into realms of music which grown-up beginners do not essay to reach through their own playing efforts. While little hands and little ears will accept the single note playing during the early stages of piano study, the grown-up beginner wants to make music that sounds a little fuller than the juvenile's first efforts. This desire, as well as a number of other practical points in first playing efforts of the grown-up piano beginner, will be met in this new book.

Offer No. 33

ADVENTURES IN PIANO TECHNIC

A Book of Pleasing Studies for Piano Students
By Ella Ketterer

Advance of Publication Cash Price, 30c, Postpaid

THOSE teachers of piano who have used our very successful beginners' method, *Adventures in Music Land,* by Miss Ketterer, will be pleased to know that the author has completed a new book of melodious studies which may be used to follow this method. The new work consists of twenty-six short exercises, in major and minor keys up to and including four sharps and flats, for second grade pupils. Each exercise presents a specific technic problem, but the charming melodic gift of this composer succeeds in making tuneful "pieces" out of these exercises. These "pieces" introduce scales divided between the hands, grace notes, broken chords, ornamental notes, trills for right and left hands, interlocking hands, intervals, mordents, finger patterns, and chromatic scales. Attention is given to pedalling, accent, and phrasing. Each exercise has an attractive title to capture the pupil's interest, and brief preparatory studies introduce the problems in a most helpful way. *Adventures in Piano Technic* will be useful as a second study book to follow any beginner's method.

Offer No. 34

FIRST GRADE PIANO COLLECTION

Advance of Publication Cash Price, 35c, Postpaid

INDIVIDUAL numbers in sheet music form have a great place in the education of piano students as from time to time they provide the thrill of a new piece for the next lesson, but a lot of successful teachers have found that it also pays to place a piano collection in the hands of a student every now and then. Pieces in such a collection may be used for study purposes but the main service of a collection is to furnish the student with recreation material that will give pleasure in the piano playing abilities developed. This is particularly true with beginners and therefore it should be a welcome announcement that this new first grade piano collection is to be published. This collection is coming into being because it is possible to select a fine lot of attractive first grade pieces giving a good variety of types. This is certain to be a very popular piano album with first grade pupils since it will delight them with tuneful and rhythmically interesting gems.

Offer No. 35

AMONG THE BIRDS

Album of Piano Pieces

Advance of Publication Cash Price, 35c, Postpaid

AMONG the most popular piano pieces in and around grades 1½ to 2½, there are many which seem to have been inspired by birds. It is a prevalent thing to receive orders asking for bird pieces because teachers have noticed their appeal to young students. Every Spring there come reports from teachers in various parts of the country who are enthusiastic over pupils' recitals devoted to bird pieces, some teachers even going so far as to costume, in crepe paper, the little pupils as birds. A choice lot of grade 1½ to grade 2½ piano pieces will be given in this album. Some endeavor to imitate on the piano keyboard bird calls and bird songs while others convey impressions of various bird characteristics. Withal, they make a splendid group of bright, happy piano solos.

Offer No. 36

AUTUMN

"Around the Year with Music"
Album of Piano Compositions

Advance of Publication Cash Price, 30c, Postpaid

A TOUCH of novelty appeals to youth or age. In recent years youth has developed such a taste for it that alert educators take advantage of this trait in presenting study materials. This seems to be the explanation for the success of the "Around the Year With Music" series of piano solo albums which have been published in the last several seasons. The albums for "Spring," "Summer" and "Winter" already are published and the series will be completed when this "Autumn" album is issued. Every season has its attractiveness and in the Fall of the year there are seasonal beauties which have been portrayed in tone pictures and there are seasonal occasions which have livened up the thoughts of composers. It is such selections which are being placed in this compilation of piano solos in the intermediate grades.

Offer No. 37

PIANO FUN WITH FAMILY AND FRIENDS

Advance of Publication Cash Price, 60c, Postpaid

THERE is a great deal to recommend a book of this character. First of all, one of the best things for a country is wholesome entertainment found in its homes. This book will provide such entertainment. Secondly, teachers will create greater interest in piano study if through some means they make the piano a center of attraction in home entertainment. This book furnishes such a means. Thirdly, piano pupils will get an added recompense for their study efforts if something makes it possible for them to lead others in having an evening of fun. This book is that "something." It is difficult within a short paragraph to tell all of the features of this book, but young and old will have quite a "party" in following its numerous guides to a variety of fun-making efforts and jolly competitive undertakings which will serve not only the family group but any large social gathering where every one participates in providing a good time for himself or herself as well as others. There need be no dull times for any group if this book, and at least one person with ability to play the piano a little, is at hand.

Offer No. 38

VIOLIN VISTAS

For First Position Players
(With Piano Accompaniment)

Advance of Publication Cash Price, 40c, Postpaid

AS the title indicates, this collection will contain violin pieces limited strictly to the first position. The selections will be arranged progressively from the very simplest pieces, containing easy rhythms and no accidentals, to more advanced first position numbers. Thus, this book will be suitable for the beginner after several months of study and will supply music for one year of progress in violin playing. The contents will include pieces which, by their easy play-ability and fluent melodies, have already proven their popularity with teachers and young players. The editing is thorough, both as to bowing and fingering, and the piano accompaniments are of a grade which may be played by a third year piano pupil.

Offer No. 39

PHILOMELIAN THREE-PART CHORUS COLLECTION

For Women's Voices

Advance of Publication Cash Price, 30c, Postpaid

THIS new collection of secular trios for women's voices is planned particularly for college, senior high school, and semi-professional groups or choral societies. For such, it will offer in one volume, at an economical price, a well-diversified group of concert numbers by the foremost composers. In addition to many original copyrights, there will be new and effective arrangements, not found in other collections, of such favorites as Rubinstein's *The Dew is Soft;* Fibich's *A Song of Love;* and Massenet's *Open Thy Blue Eyes.* The title selected for this collection was inspired by the meaning of the parts of the Greek, poetical name of the Nightingale, Philomel (*phileo,* love and *melos,* song).

Offer No. 40

THE CATHEDRAL CHOIR

A Collection of Distinctive Anthems for Chorus-C

Advance of Publication Cash Price, 30c, Postp

CHURCH choirs are familiar with the many outstandingly suc anthem collections which we have published in the past— tions which were selected for the volunteer choir withou voices, and limited to music of an easy grade. While we do no to diviate from this purpose of supplying easy anthem books from to time, such as our recently issued *Voices of Praise,* we do there has been a tremendous development in choir standards years and we are confident that many choirs will be interest more advanced collection of our very best anthems for chor with solo voices. Naturally, our editors have been able to find many excellent numbers from which to choose the contents book, anthems by such distinguished composers as Roland D Sumner Salter, R. S. Stoughton, Alfred Wooler, Cuthbert Harris Levenson, H. Alexander Matthews, William Wolf, and others. not necessarily difficult of performance, the anthems in this colle will require the usual quartet of solo voices and a well trained for their effective rendition.

Offer No. 41

YULETIDE CAROLS FOR MEN'S VOICES

Advance of Publication Cash Price, 8c, Postp

DISTINCTIVE, new arrangements for men's voices of fifteen ite Yuletide Carols will meet a ready demand from men's organizations at the approaching Christmas season. These ar the conventional arrangements with the melody always in the tenor, but care has been taken to place the melody in the voice can carry it with the best effect. For instance, *It Came Up Midnight Clear* is arranged with the melody for Baritone; *Joy World,* with the melody divided between the Second Tenor and tone. *Silent Night* features an *obbligato* in the First Tenor, wi melody given to the Baritone and Bass. The complete contents in *The First Nowell; God Rest You Merry, Gentlemen; Good Chr Men, Rejoice; Good King Wenceslas; Hark! the Herald Angels It Came Upon the Midnight Clear; Joy to the World; The Moon S Bright; Oh Come, All Ye Faithful; O Little Town of Bethlehe Sanctissima; Shepherds! Shake Off Your Drowsy Sleep; Silent N We Three Kings of Orient Are;* and *When the Crimson Sun.*

Offer No. 42

HOSANNA IN THE HIGHEST

Christmas Cantata
For Chorus of Mixed Voices
By Alfred Wooler

Advance of Publication Cash Price, 35c, Postp

IT is with particular pleasure that we are able to announce a Christmas cantata by the composer of the popular works *Manger King* and *The Risen King.* Dr. Wooler's anthems cantatas are known to choral leaders everywhere for their churchly melodiousness, and practicality. The text has been selected from ous hymn writings of E. H. Sears, Charles Wesley, P. Gerhardt, W Dix, and others. The vocal requirements include the usual quart solo voices, a trio of women's voices, and an unusual trio arrange for Alto, Tenor, and Bass. Five of the ten musical numbers m up the contents are for chorus. The range is limited to that o average volunteer choir. Of particular interest are the carol, *O ing Star,* and the final chorus, *Hosanna in the Highest.* The tim performance is 40 minutes.

Offer No. 43

HARVEST HOME

A Cantata for Autumn and Thanksgiving
By William Baines

Advance of Publication Cash Price, 35c, Postp

CHOIR leaders need no introduction to the fine cantatas of gifted and fluent composer, and the announcement of this work will be of decided interest to those desiring to have a sp musical service as a part of Harvest, Thank-offering, or Thanksg Day observances. This cantata is for mixed voices with solos Soprano, Alto, Tenor, and Bass. The text was selected and writte the composer, and the time of performance is about 35 minutes. choral parts are of an easy grade, within reach of the average volu choir. There are twelve musical numbers, including a duet for Sop and Alto, a Tenor and Bass duet, and a quartet of solo voices. spirit of this work is best expressed in the lines from the hymn:

"Come, ye thankful people, come,
Raise the song of Harvest Home."

The choral numbers include a *Hymn of Adoration, Harvest Carol, Praise to God.* A high light of the work is the Tenor solo, *Now Your Gifts,* an invitation to present harvest gifts, which is lowed by an organ offertory developing this theme, to be played gifts are being brought to the altar. The work closes with a sp chorus, *This is the Day,* based on a fine old hymntune by J. W. F

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USICAL BOOKS REVIEWED

he Letters of Giacomo Puccini

Translated by ENA MAKIN

ters, published in series, are apt to make tedious reading, because of a superfluity ial personalities relative to the writer. so, these missives of the volatile Puccini. throb with the very warmth of nature nabled the master to create a sequence ras, in an unusual number of which there a dull moment.

pages are sprinkled with just such nt paragraphs as this to Adami, when he ni were in travail over the creation retto for "Turandot."

ate for me something which will make uld weep. They say that emotionalism gn of weakness, but I like to be weak!" is not this deliciously temperamental— Paris, to his dear friend, Caselli, at

n sick of Paris! I am panting for the t woods. . . . I pant for the wind that ree and fragrant from the sea. . . . ! ate pavements! ate palaces! ate capitals! columns! the beautiful column of the poplar fir! I love the green expanse of cool in forest old and young!"

t just read the book and live for n the emotional virility of this

s: 500.
: J. B. Lippincott Company.

nique Voice Training Studies

By W. P. SCHILLING

rief but clear and definite discussion of medies for certain faults common to most s

exercises given are easily comprehended; ere are careful directions for their use best results.

his edition for the medium voice, special ion is given to the development of the tones, which often present peculiar ms for the singer.

es: 15.
e: $5.00.
lisher: W. P. Schilling.

Magic of Melody

By JOHN MURRAY GIBBON

land we word-minded love to tarry in t dim border country between poetry usic, where the perfect song is born. many of us find in "Drink to me Only Thine Eyes," sung to the folk tune often hear, a more full expression of ng love than any poem merely read or usic merely played.

ve do not consider all the verses set here as being properly correlative to usic, well and good. All the more in e, then, for us to use these same melo- or a harness of our Pegasus. But let t take the activity too seriously. "A f Games," as a title would not indignify ook's purpose and would keep our im- in the proper bounds of re-creation with onal lucky leanings toward creation. ived so, the volume can do no con- le harm to our aesthetic sense and will s many hours of pleasant relaxation.

es: 128.
e: $1.50.
strations throughout.
lishers: Frederick A. Stokes Company.

The Brahms Symphonies

By P. A. BROWNE

have here a clear and sympathetic pres- n of the four great symphonic works hms, the only composer who may be said proach Beethoven in his ability to pre- powerful emotional flights whilst retain- e purity of the classic form.

the leading motives of these musical are given, with comment on their tech- nd esthetic qualities. At the same time rsonality of the composer is kept as a creature before the reader.

h the assistance of this text, the Brahms onies, by four or eight hands on the may be made both interesting and highly tional on club programs.

es: 71.
e: $0.75.
lisher: Oxford University Press.

Twentieth Century Music

By MARION BAUER

very plethora of information presented present volume is apt to conceal the all as a whole gives toward one end, y that of understanding music, espe- modern music. The assembling of ma- for this purpose is really stupendous, uthor taking the threads of all times ountries and weaving and interweaving deftly with theoretical exposition, with tual discoveries, with current events, rt with every known aspect of the art nd to a final *dénouement* titled "The sthetic" and setting forth the peculiari- d the samenesses of this music of today. xposition is carried forth with the same ng thoroughness, the same utilization ail, the same steady conclusiveness as ther chapters in the book. Those who lly digest the contents of the whole will t only "head listeners," and "heart lis- s," but will learn to absorb tones at every

es: 339.
e: $3.00.
lishers: G. P. Putnam's Sons.

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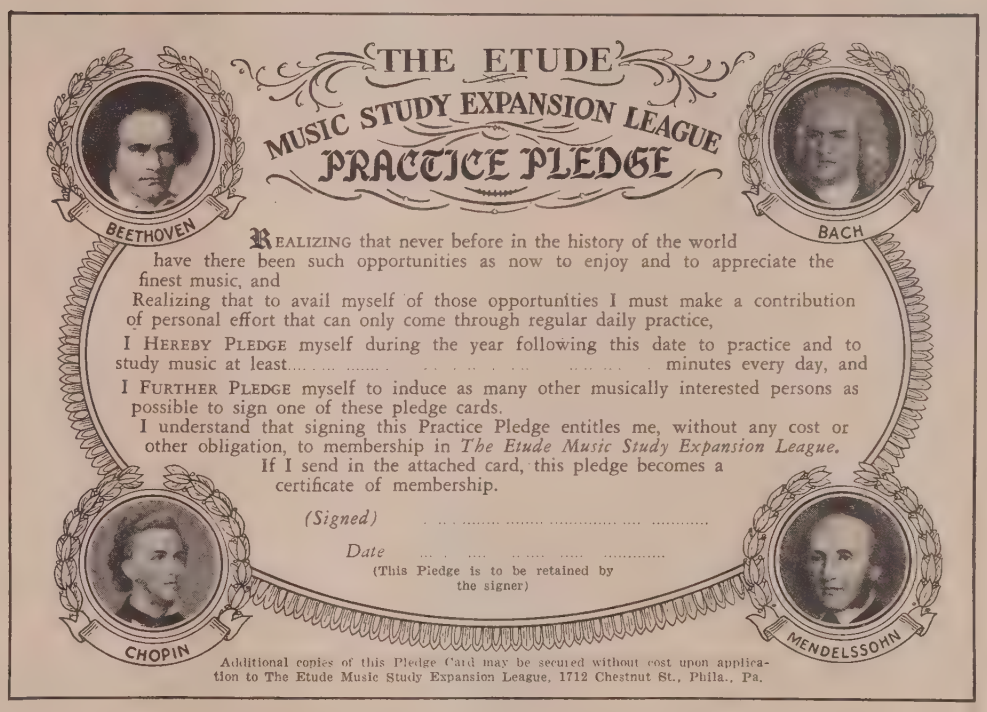
No Expense of Any Kind



THE ETUDE Music Study Expansion League was established by THE ETUDE MUSIC MAGAZINE, which for over fifty years has been the champion of the highest ideals in musical education and which has every month supplied invaluable study material and carefully chosen compositions for the lover of good music. The League seeks to overcome the indifference of many who do not realize that study and regular practice are essential to the proper enjoyment and appreciation of our finest music.

Membership in the League involves no expense—no initiation fee—no dues—no *anything* but just

1. The signing of a pledge to practice a sufficient amount of time to assure real musical understanding that can come in no other way.
2. Interesting others in this pledge and its ideal.

For years teachers have been more anxious about ways of promoting practice than about any other one thing. Here is the most practical means we ever have seen of expanding music study and of promoting practice. You, who will visit your neighbors to promote music study in your community, are entitled to a sufficient number of these cards to take care of your work in promoting music study with your friends and pupils. Simply write as follows:

"I am now ready to visit others, with a view to interesting them in the far reaching plan of The Etude Music Study Expansion League; and I wish that you would send me, without expense, ... Music Study Pledges to the following address:

Name .....
Street .....
City..... State.....

Address your request to The Etude Music Study Expansion League, 1712 Chestnut Street, Philadelphia, Pa.

What Anybody Can Do (Continued from page 559)

VOCAL COLLECTION

Oratorio Songs (*Soprano*).....$1.50

OPERETTA

Little Red Riding Hood—*Yeamans*.....$0.75

ORGAN COLLECTION

Organ Player—*Orem* $2.00

OCTAVO—MIXED VOICES, SACRED

Cat. No.	Title and Composer	Price
10943	Lord Hast Been Our Dwelling Place—*Wolcott*	$0.15
100	If Ye Love Me—*Simper*	.06
5952	And God Saith, Let the Earth—*Simper*	.08
10192	Great Is the Lord and Marvelous—*Diggle*	.15
10328	I Will Praise Thee, O Lord—*Stults*	.15
10760	God Shall Wipe Away All Tears—*Field*	.08
6290	God So Loved the World, *from "The Crucifixion"*—*Stainer*	.08
20283	Great and Marvelous, *from "Mass in B-flat"*—*Farmer*	.12
10798	The Sun Shall Be No More Thy Light—*Woodward*	.08

OCTAVO—MIXED VOICES, SECULAR

Cat. No.	Title and Composer	Price
35272	I Love Life—*Mana-Zucca*	$0.12
280	O Hush Thee, My Babie—*Nevin*	.15
20457	Land Sighting (*Bar. Solo*)—*Grieg-Bliss*	.12
35073	The Green Cathedral—*Hahn*	.15
35066	Hail and Farewell—*Powers*	.06

CHORUS COLLECTION

Junior-Senior High School Chorus Book *Baker and Daniel* $1.50

OCTAVO—TREBLE VOICES, SACRED

		Parts	
10479	Guide Me, O Thou Great Jehovah—*Grant*	2	$0.10
20290	Hear Us, O Father—*Mozart*	2	.06
20322	Ave Maria—*Schubert-Smith*	3	.12
5984	How Lovely Are Thy Dwellings—*Smart*	3	.08
10185	One Sweetly Solemn Thought—*Ambrose-Warhurst*	4	.10

OCTAVO—TREBLE VOICES, SECULAR

6173	A Summer Night—*Forman*	2	$0.10
20353	Dutch Lullaby—*Wilson*	2	.08
147	The Call of Summer—*Forman*	2	.15
110	Swing Song—*Lohr*	2	.10
35193	Mighty Lak' a Rose—*Nevin*	3	.10
35239	Gypsy Songs, No. 2—*Dvořák-Shelly*	3	.10
35121	Venetian Love Song—*Nevin*	3	.15
35135	The Sweetest Flower That Blows—*Hawley*	4	.12

OCTAVO—MEN'S VOICES, SACRED

15686	I Heard the Voice of Jesus Say—*Rathbun-Berwald*	$0.12
35176	More Love to Thee—*Hawley*	.15

OCTAVO—MEN'S VOICES, SECULAR

20313	The Three Clocks—*Starke*	$0.08
10439	Marjory, Wake Up—*Christiani*	.06

OCTAVO—S. A. B. CHORUSES

20838	Callin' Me—*Dvořák-Felton*	$0.06
35016	Recessional—*DeKoven*	.12

CHURCH MUSIC COLLECTIONS

Anthem Treasury $0.35
Selected Gospel Hymns..... .60

Cumulative Rewards

By BERTHA M. SNOW

A SIMPLE system of rewards does much to hold the interest of pupils. Although the awarding of stars is not a new idea, yet one teacher has employed the following cumulative plan with unfailing good results. For each piece played well from the notes at a given tempo: 1 silver star. For each page memorized: 1 gold star. For each piece transposed: 1 red star. For each special problem, solving rhythms, writing, and so forth: 1 green star. For attaining a definite goal in scale playing, an honor: 1 silver bell, (seal). For five silver stars: 1 gold star. For five gold stars, a picture of a composer or musical subject. For five colored stars, a prize, selected by the child, from a variety of seals, animals, birds, flowers, and so forth.

When, after patient effort, some baffling difficulty has been overcome, a flag raising is celebrated by a flag seal affixed to the "honor" page of the lesson notebook.

Even high school students are surprisingly proud of these honors, while younger pupils delight in exhibiting their books to friends and fellow-students.

Technic Fun

By Genevieve Harmer Dart

Each separate tone may be thought of as a pearl bead, an especially rich, flawless pearl. Then the entire scale passage becomes a strand of all-perfect bead tones. These bead tones must not be strung on a knotty, bumpy thread. So we endeavor to lead them with our elbow, in a smooth wristless course. Each round bead tone must be carefully attached to our string passage. No artificial tones of shallowness are included, however. They all must be round and flawless.

In the forms of scales which are played with both hands a military parade may be pictured. In the simple scale the soldiers are marching in twos. Each couple must march as one man with never a move of any kind out of order. The rhythmic motion is always perfect, each step accurate and as one attack of tone. This seems easy. But in our practice in unison, as well as the thirds, sixths or tenths, we notice that the right hand likes to get ahead, and we cannot seem to get clearly one pretty tone or harmony.

Octave work is suggestive of the rank of four soldiers in drill. We should get the effect of only *one* C sounding or *one* D, instead of four. It must be as the rank of four in one perfect line. This plan is a good one, also, for double thirds and double sixths.

An obstacle race is another excellent comparison. In such a race one is supposed not only to make time but also to jump over high obstacles or leap over wide places. One should not just *barely* make his mark or *pretend* to clear the wall or ditch. When practicing skips apart from other work, as we do all difficult passages, let us try to imagine an obstacle race and see that our fingers are in their position accurately on the keys.

In rhythmic motion the triplet swing is especially pretty. This rhythm is suggestive of the prancing of horses. If we listen carefully to our accents, in the groups of threes, we can hear the clicking of the horses' hoofs on the pavement.

A fascinating way for little children to practice the two rhythm is by using the old familiar saying, thus, ascending two octaves:

Rich'(C)man(D) *poor'*(E)man(F) *beg'*-ger(G)man(A) *thief'* (B,C) *doc*(D)tor (E) *law'*(F)yer(G) *mer'*(A)chant(B) *chief'*(C).

In descending the sale, we shall begin the saying with *rich'*man on the first C coming down, and slurring *thief* on the middle D-C.

When a pupil plays the "four" rhythm he should use the positive statement, "I can do it," over and over again.

The rhythmic scale practice of five, which should be used more than it is because it is so popular in modern music and is especially common in the Spanish type, should be repeated with the phrase, "This is so much fun," to aid in the accent rhythm of each group of five.

Practicing is so pleasant when the technic is "all dressed up" that these simple suggestions should prove attractive.

Letters from Etude Friends

SHE TOOK UP THE XYLOPHONE AT SEVENTY

To The Etude:

Why you take me for a "Mr." I do not know. Anyway I am an up-to-date lady bachelor. I wish I could convey to you in adequate words the surprise and pleasure of your sympathetic letter. I wish you could enter my studio and see the stacks of Etudes, many of them open to special places.

At seventy I decided to take up the xylophone and the marimba and at that time your Etude held many treasures for me. As there was little worth while music written for these instruments, I took out of these Etudes the pieces that especially appealed to me and arranged them for the marimba, for four hammer work. I love them to this day—such as *A Bird Note is Calling, Mammy's Lullaby, Indian Flute Call, Garden Coronations, Will O' the Wisp, Green Cathedral, Cradle Song, Viennese Refrain, The Robins, Felice, Jasmine and Nightingales, Nightingale's Song.* Every morning at six-thirty I play these instruments. I also have appreciated The Etudes for my pupils, such a help in many ways—for young and old alike. I am sending you two snapshots of my studio, which I had built under mighty eucalyptus trees. It is built in the shape of a cross—shingled inside as well as outside, natural color; and the seats are green and the curtains a wonderful blue, and through the eleven windows and two doors you see a terraced orchard, a cactus garden, and so forth. It is lighted by colored electric lights, in full blaze during evening recitals.

May I tell you how much I enjoyed the kindly sympathy so spontaneously given to one of my age.

—J. Notenagle.

PICTURES IN MUSIC STUDY

To The Etude:

I have found that it adds greatly to the interest and value of a music lesson if a picture illustrates some part of it. Every month I clip musical pictures of all kinds from magazines or from the daily papers and file them in a desk file. For example, pictures of musical instruments go under the heading of that instrument—as "G," guitar, or "V," violin. Pictures of composers are filed under their last names; articles about music, items or epigrams or musical jokes are also saved. At every second or third lesson throughout the season I try to give each pupil either some picture to illustrate something in the lesson—Mozart's birthplace if he is learning a Mozart sonata or perhaps a picture of the minuet as danced in George Washington's court when he is mastering the Beethoven *Minuet in G major*—or else an article on some technical point that is bothering him.

These pictures and articles can be used as a reward for a good lesson and scrap books started by each pupil. At the end of the season the pupil with the best scrap book may receive a prize. I find it stimulates the student's interest in reading musical magazines, such as The Etude, and in watching the papers and magazines for pictures and items of musical subjects. Besides, it gives them much information and pleasure.

—Dorothy Tudor Jenks.

BIG THINGS IN A SMALL TOWN

To The Etude:

I am enclosing a program* of a junior and senior recital given by my pupils recently. For children of a very small town I feel they did remarkably well.

My work from Easter to September first included teaching thirty-three private pupils, leading a church choir and carrying on personal piano work with an out-of-town orchestra.

This week my boys' orchestra plays at the high school. Last week I conducted a chorus of forty voices for a Sunday School county meeting. My choir sang in Frederick, Kansas, last Monday night and will sing in Bushton, Kansas, next Sunday afternoon. I find myself getting more real pleasure out of teaching here in my old home town than I did in a Conservatory in Kansas City.

It occurred to me that a report like this from a music teacher "out in the sticks" might show what can be done, with a lot of hard work, in a town that has a total population of six hundred and fifty thousand, and three other music teachers to provide healthful competition.

—Mrs. Vernon B. Holt,
Geneseo, Kansas.

*Mrs. Holt's program includes, as piano numbers: *Two Larks,* by Leschetizky; Etude Op. 10, No. 5, of Chopin; *Papillon* by Grieg; and, as vocal numbers: *Old Refrain,* Kreisler; *The Gypsy Trail,* Galloway; *Care Selve,* Handel; *Thank God for a Garden,* Del Riego, and *Road to Mandalay,* by Oley Speaks.

SOUTH AFRICAN ORGAN RECITAL

To The Etude:

For twenty years I have read The Etude, and I owe more to it than I can say. The inspiring articles in your paper by famous artists make one more and more determined to go on working and have been a great inspiration to me. I enclose the program of my Liszt Organ Recital.

—W. Deane.

Mr. Deane's program follows:

St. Paul's Church, Durban, South Africa
Organ Recital of the
Works of Franz Liszt

1. Weiner-Klagen-Sorgen.
2. Fantasie and Fugue
   "ad Nos, ad Salutarem undam."
3. Evocation a la Chapelle Sixtine
   (a) Miserere (Allegri)
   b) Ave verum corpus (Mozart).
4. Prelude and Fugue on B.A.C.H.

World of Music

(Continued from page 505)

NADIA BOULANGER, who ranks among the best of contemporary French theorists and teachers of musical composition, has received the cross of an Officer of the Order of Poland Restored, in appreciation of her services to Polish musicians. The insignia was presented on April 21st, by M. de Chlapowski, Polish Ambassador to France. Mlle. Boulanger has been the teacher of many of the best of our younger American composers.

PRETORIA, TRANSVAAL, will have the first organ built in Chicago to be installed in South Africa. It is a four-manual Kimball concert organ, to be inaugurated before the coming Christmas.

JOSIAH K. LILLY, famous collector of Fosteriana and creator of Foster Hall of Indianapolis, Indiana, is having electrical transcriptions made of his wonderful treasure of original Foster manuscripts and will deposit these in ten of the leading museums of America for perpetual preservation and study.

THE DRUM CORPS DIGEST, gay in its regimentals of Volume I, Number I, comes to our desk. Welcome, thrice welcome; and a hearty good wish for the long life and service of this well edited and chic newcomer.

MAX FRIEDLANDER, widely known in the Europe of the 1880's as an interpreter of the songs of Schubert and Schumann, and an intimate friend of Brahms, died on May 2nd, in Berlin.

THE FRENCH INSTITUTE of Barcelona, Spain, has lately completed a series of conferences devoted to modern French composers. M. Carol-Berard, secretary general of the Composers Union inaugurated the enterprise in the presence of the French Minister to Spain and leading personalities in the musical world.

THE ROYAL OPERA of Rome closed its season with a performance of "Carmen" on April thirtieth.

CARL FLESCH, the noted violinist, is said to have been appointed a professor at the Conservatory of Amsterdam.

THE ACADEMY OF ST. CECELIA of ROME, one of the oldest and most exclusive musical organizations of all the world, has elected the following new members: Italian—Victor De Sabata, Bonaventura Somma, Gino Marinuzzi, Riccardo Pick-Mangiagalli, Cesare Dobici; and of foreigners—Wilhelm Furtwängler, Serge Prokofieff and Henri Prunieres.

THE MUNICIPAL ORCHESTRA Utrecht, Holland, has received, by vo the city, a subsidy of fifty-two thousand den (about twenty-one thousand dollars the coming year.

DR. CARL BUSCH received on Ma the Certificate of Award, conferred b faculty of the University of Missouri recognition of distinguished service to m

A RICHARD STRAUSS FESTI WEEK was observed from June 11th to at the State Opera of Dresden. The w presented were "Der Rosenkavalier" (tw "Die Frau ohne Schatten" (twice), "Ar auf Naxos," "Salome," and "Arabella." composer led the performances of "Die ohne Schatten."

HERMANN ABENDROTH, for m years the conductor of the Gürzenich C certs of Cologne and director of the Co High School of Music, has become re conductor of the Gewandhaus Orchestr Leipzig, an organization which became ëminent under the leadership of Mendels

COMPETITIONS

THE YOUNG ARTISTS CONTEST the MacDowell Club of New York City be held in October. Young pianists, viol and other instrumentalists, string ensem and vocalists will compete for sponsored pearances in New York. Applications be filed by September 15th; and furthe formation may be had from the MacDo Club, 166 East 73rd Street, New York

THE PADEREWSKI PRIZE of one t sand dollars, for an orchestral compos worthy of a place on a symphonic prog is again open for competition. Compo to be eligible, must be American-born cit or have been born to American parents porarily abroad. Works must be received later than October 1, 1934, by Miss Eliza C. Allen, 294 Huntington Avenue, Bo Massachusetts, who will give further formation.

A SCHUBERT MEMORIAL OP PRIZE, providing for a debut in a m rôle in a Metropolitan Opera Company formance, is announced for young Ame singers. The contest will be held in con tion with the Biennial of the National eration of Music Clubs in 1935, at Phil phia and conditions of entrance will be nounced later.

The Value of Similes

By Jane Knowlton

The value of similes in piano teaching cannot be over-estimated. They will stick in the pupil's mind all through life when mere statement of facts without some accompanying picture will generally leave the child unimpressed. It is for the most part a waste of effort and extremely boring to the pupil, especially the young pupil, to try to drive home some technical point by mere reiteration.

Say a pupil has the habit of running her notes together due to lack of muscular control and indefiniteness, both mental and physical. Since she plays her technical exercises in the same manner, they profit her little or nothing. For such a one the teacher may draw the following picture in order to illustrate what is meant by cleanness of tone and directness of attack.

"I am hammering nails into a board. I can drive a nail through the board with a single direct blow or the nail can be st so crookedly that it has to be taken again. It is necessary to use only one to drive that nail in, but it has to b clean one. How do I make a clean hi First I know exactly where I am goin hit. Then, concentrating on the head o nail, I strike it just as neatly and su as I know how. My arm is free and but my hand is firm. I am sure in mind of making a direct hit."

If the pupil has never driven nails a board it would be a good idea to her go to the trouble of doing so, if poss Then she will realize the significan the simile in relation to the keyb Cleanness and directness of attack thereafter mean something to her. will never forget the simile, and soon later results will be apparent.

"Music is fundamental—one of the great sources of life, strength and happiness."—Luther Burbank.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

rds And Train Whistles

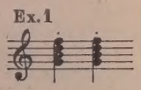
y Stella Whitson-Holmes

E day Robert told his teacher what ost wanted to do when he grew up; nted to drive a locomotive and blow histle.

ery well, Robert," said Miss Jones. in the meantime, let's learn to make ain whistle chords on the piano. You there is music in whistles, too."

bert was becoming interested. "Now, our right thumb on G; then take every white key, up to F, G, B, D, F. Play altogether, with a staccato stroke, his."

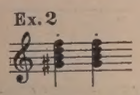
Ex. 1



hat," continued Miss Jones, is called lominant seventh chords. You see, s have names, just like people. Now, your thumb to G sharp and play more in the same manner."

bert did, and heard this:

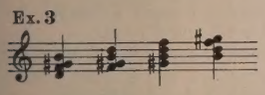
Ex. 2



e can call these the train-whistle s," said Miss Jones. But of course s not their real name."

an you show me some more?" asked rt eagerly. So Miss Jones showed how to "invert" his chord, like this:

Ex. 3



o can play some similar chords, ng on other notes? Their name, of e, is really diminished seventh chords.

Letter Box

Junior Etude:

ope you will have enough space for my , though I am no longer a Junior.

o not often see letters from India; so I riting to you. Some years ago I wrote, sad to say, my address was printed all . So, if any one wrote to me, the letters bly went astray. I should like to have people write to me again with the cor- ddress.

lia is a very fascinating place with its us temples and shrines, and I am sure rs would be glad to learn something of and of heat and rice.

From your friend,
Mrs. J. R. Singh,
Phulbagh,
Sanioodiar P. O.
Almora Dist.,
U. P. India.

B.—The Junior Etude deeply regrets the ke in printing Mrs. Singh's address, but imes these foreign addresses are very to read, and we print them just exactly ey seem to be spelled in the letters we e. We should be glad to have Mrs. write again and tell us more about the in her interesting country of heat and nd temples.

The Age of Instruments

By Mary Clemens Furze

The radios in the Music Shop had never felt at ease. They did not seem to belong to the gay company around them. When at night, after the doors were locked and all was still out on the street, the instruments talked about the good times they had known, of the masters who had performed on them and written great works for them, the poor radios could say nothing. They were not old enough to have any great history. No masterpieces had been written for them. So they listened in silence while the pianos told of Wagner and Beethoven and the violins boasted of Paganini and Kreisler.

"You know, my dear," said the baby grand piano one night to a cabinet radio standing near by, "we are very glad to have you here with us, but you are not as old as we are and do not have the illustrious family connections. Why, we pianos have been in use for several centuries.

"Humph!" said a violin, "We violins have been important in music since the early part of the sixteenth century, though instruments similar to us were known for many hundreds of years before that."

AN EARLY EGYPTIAN HARP

"Ho, ho!" jeered the trumpet. "Since the sixteenth century, indeed! Do you know how old trumpets are?"

No one answered.

"Of course not," it tooted in triumph. "Neither does any one else, because we are so old it isn't known when and where we were first made. Pictures of us were found in the ruins of ancient Egypt and Assyria. There is a story of our being used in Sparta, Greece, during a terrible earthquake four hundred years before the birth of Christ. The trumpets called the people to gather outside the city so that they would not be killed or injured. I expect we are the oldest instrument known," the trumpet ended proudly.

"Boom, boom!" exclaimed the bass drum from where it stood by the piano. "Such boasting! None of you are nearly as old as we drums. Nor have you been used in as many different countries, either."

"And how old are drums?" politely asked a radio. So much boasting was not pleasant to listen to, but one has to be polite when one is a guest.

"Well," said the drum. "Historians say that the first instrument was probably invented when a savage accidentally struck

A PRIMITIVE DRUM

a hollow tree thousands of years ago. He liked the sound and made it often. So we can say the tree was the first drum. Even today the natives of Africa pound on hollow trees to make their music. Of course, they do not look the way we do, but they are drums just the same."

Just then a flute who was lying in his case in the window and looking thoughtfully out on the dark street spoke up. "Don't you think," it said, "we are foolish to talk so much about our ages? We flutes are very old, too, almost as old as drums, but I was thinking it isn't our ages that count. It is how we can make people happy with our beautiful music. None of us can be heard very far when we play alone; we can be heard only a little farther when we play together. Our beautiful inspiring strains reach so few people. But here, our newest friend, the radio, can send our music all around the world, into all homes, the poorest as well as the richest. Because of it we can make everybody happy. And I suggest that we give the radio an honored place in our company of instruments, even if it is so much younger than we."

"Rah, rah, rah," shouted all the instruments. "Three cheers for the radio!"

And no more did the radios feel that they did not belong to the old and illustrious company of instruments.

Mental Arithmetic and Music

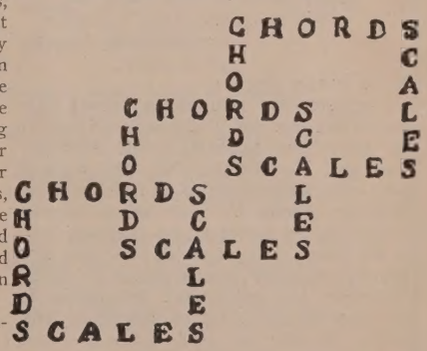
Do you ever do mental arithmetic in school? And did you ever stop to think just why you have to do it? Of course, as far as getting the correct answer is concerned, a pencil and paper is much surer and sometimes much quicker. Why, then, must you do mental arithmetic?

It is because it helps to develop your concentration and your abstract thought and makes you focus your attention on abstract things. This develops your mind and your memory.

In music, you can get results on the keyboard, but sometimes doing scales and things mentally has the same advantage for developing your music as mental arithmetic has for developing your mind.

Select a scale and say the letters slowly and distinctly, as D, E, F sharp, and so forth, at the same time striking the proper finger on an imaginary keyboard. Do not touch anything when you do this, not even your lap, but keep your hand suspended in the air. Try this with all your scales, major and minor, hands alone and together, and you will be surprised at the results, when you play your scales on the keyboard. Violinists may do this also with their left hands, putting their fingers on imaginary strings.

What Betty Practices



The String Quartet

By Anna B. Royce

A First and Second Violin,
Viola, and a Cello,
Discuss the classic minuet
In tones refined and mellow.

Now, Second Fiddle starts the theme
Of pleasant conversation;
The First then quickly takes it up
With gentle animation.

Viola joins in converse next,
A clear, bright comment lends it;
Then, Cello takes the subject up
And, with brief parlance, ends it.

Such perfect manners have these friends!
Each acts the pal and brother;
And neither will speak out of turn,
Nor hurry one another.

Game of Composers

By Gladys M. Stein

Cut out pictures of composers and paste them on small squares of cardboard. Make two less squares than there are players. The players join hands and move in a circle around the chief, or leader, who holds all the squares.

Suddenly he throws the squares in all directions, crying "Composer." The players break the circle and rush after the squares. The one who fails to secure one drops out of the game. The squares are returned to the leader who throws out one less each time, until only one is left for the winner.

JUNIOR ETUDE—(Continued)

How Ruby Got the Rhythm

By Florence L. Curtiss

Ruby did not like to practice, for she never got good rhythm.

"Play slowly and count aloud," advised her teacher. Ruby did this, but even so, her rhythm did not have any spring in it and she never felt it herself. So how could she improve?

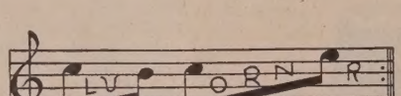
"Here is an interesting way to help you to get good rhythm, Ruby," her teacher said one day, when she found that playing slowly and counting aloud did not bring the desired results. "Quarter notes are walking notes. Take a step on each quarter, and I shall play something for you. When you hear a half note, take a step and dip your knee a little, as half notes are standing notes. Whole notes are stopping notes, and on them take a step and dip your knee three times. Eighth notes are running notes."

Miss Boyd played an exercise Ruby had been struggling with, and then a piece, while Ruby had a lovely time walking, stepping or running around and around the studio, listening carefully to do the right thing for each kind of note. Sometimes Ruby would just take her book and step off the notes without any piano accompaniment.

"I think it is fun to learn rhythm this way," she said.

"Well, Ruby, you see you are not learning rhythm, exactly, as you already understood it. You are learning to FEEL it through bodily movement. And if we FEEL rhythm we do not have any trouble expressing it on our keyboard."

Did YOU ever try this method? If not, try it.



Dear Junior Etude:

I am now in bed with pleurisy and rhumatic fever. I have been in bed for nearly three months and will be for some time yet. The Etude has been a great companion to me during these long weeks in bed.

I take piano and cello lessons, and so I miss these instruments very much. Sometimes I play them "in the air" when my longing becomes very great. I play the violin a little, too, from what my brother has taught me. My brother and two sisters play the piano and my mother and other sister sing; so, with my brother playing the violin, I think we have quite a family orchestra.

I would be glad to have some Juniors write to me.

From your friend,
Mary Alice McCall (Age 13),
960 Grosvenor Ave., Winnipeg,
Manitoba, Canada.

Dear Junior Etude:

My sister has been taking lessons four years, and one day I accompanied her to her lesson and decided I would start lessons, too. Now we play duets together and have organized a little game which we call "Moving Forward." Getting up at six o'clock in the morning, we alternate first at the piano, each practicing one hour, and then spend a half hour together on duets. When we first get a duet we practice it for a week alone before combining our parts. At first we would argue and get into little scraps, if things did not go just as they should; but now we just go along and never think of such things. By nine o'clock we are all through. It is a great game if you play it fair and do not cheat yourself. We have played at a great many places.

I also play violin. Some of the boys tried to discourage me from music, but they didn't bother me, and now they are glad when I come around.

Our teacher is very happy when we play well. So, first, we make ourselves happy, then our parents, then our teacher, our friends and our audience. It is an easy pastime, and we derive much pleasure from it.

George Edward Uehlein,
California.

Dear Junior Etude:

Our club colors are blue and white, which we carried out in our year books. The members are violin and piano students. We have pins awarded yearly for regular practice, performance and musicianship tests. We are enclosing a copy of our year book.

From your friend,
Virginia DeJearnette (Age 13),

N.B.—The Junior Etude regrets that the year book sent by Virginia can not be put on exhibition so that other clubs can see it. It is beautifully done.

Dear Junior Etude:

I always wait for the Junior Etude to arrive so that I can read the letters in the Letter Box.

I have two sisters and three brothers, and most of us play the piano. My sister also plays the 'cello, and I also play the bugle in our Girl Scouts Drum and Bugle Corps. I have played my bugle in public several times. I think I am going to learn to play the trumpet some day.

From your friend,
Margaret Briggs (Age 11),
Massachusetts.

HARRY LASTER, JR. (AGE 4)
COLUMBIA, TENN.

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original essays or stories and answers to puzzles.

The subject for the essay or story this month is "A Musical Experience." It must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years, whether a subscriber or not, may enter the contest.

All contributions must bear the name and âge of the sender in the upper left-hand corner, and the address in the upper right-hand corner of the paper, and be received at the Junior Etude Office, Chestnut Street, Philadelphia, Penn vania, before the fifteenth of Septem The names of the prize winners and contributions will be published in the cember issue.

Do not use typewriters and do not any one copy your work for you.

Competitors who do not comply all of the above conditions will not be sidered.

Am I a Good Pupil?

(Prize Winner)

A good pupil is one who has great interest in the piano and practices a certain amount of time regularly. I am very much interested in the piano and all other musical instruments, for I hope to have an orchestra of my own when I am older. I do not practice a great deal for I am interested in sports. I practice at night, but in small amounts, for I always listen to good orchestras on the radio.

For these reasons I do not consider myself an excellent pupil.

You also have to listen to what your teacher tells you, for these things are very important and help with a better understanding of music. This I do, but sometimes these things slip out like running water. I think I could play the piano better and more intelligently if I increased my practice to a better average.

With all these faults mentioned above, I am not a very fine student; but still I am very fond of music.

Bob Oskea (Age 13),
California.

Am I a Good Pupil?

(Prize Winner)

There are many things to do if I wish to become a good music pupil and many things to consider in working out this problem.

First, it is important to have special practicing hours and do thoughtful practice. Since one hour's practice in the morning is worth two in the afternoon, I practice in the morning. First, technic, then Bach. My teacher says that Bach is to music what bread is to food, but I do find it difficult. Then I work on my new pieces and, afterwards, a review. I try to pay special attention to accuracy and interpretation.

My attitude toward my teacher is one of respect and admiration. Her ability is an inspiration to me and her kindness always helpful.

I do not consider myself a truly good pupil, but my teacher sometimes encouraged me by saying, "You are a good pupil."

Harriet Mitchell (Age 13),
Texas.

Honorable Mention for April Essays:

Gladys Henderson, Charles Langworthy Wallis, Dorothy Geyer, Lois Merchant, Leonore Newhouse, Carolyn Mary Bauers, Charlotte Wright, Virginia Jones, Gideon Charleson, Mary Lizzie Sain, Joyce Flood, Roger Richardson, Catherine Ann Kuehner, James Hook, Victoria Bolla, Janise Finfrock, Imogene Fluno, Elaine Belle, Fay Peterson, Betty Jane Dinnels, Efythe Grady, Joyce Merchant, Virginia Gleberman, Betty Floyd, Hilda Roberts, Marianna Jenkens, Bertie Blonner, Annabelle Hotchkiss, John McGinley, Sydney Leverman.

Am I a Good Pupil?

(Prize Winner)

I can not be a perfect pupil but I try to be a good pupil. To be a good I must take great interest in my less try to understand and grasp the tec of music, practice diligently and alw try to climb higher and make more pr ress in my playing and singing. I do these things so that in time I shall able to bring forth into the music w the masterpieces of the great musicia a harmonious way.

I am quite sure that all the great mas loved to play and sing music that grip the souls of their listeners and set hearts on fire with its stirring melodies am going to try to follow in the foots of these great musicians because I th that they all must have been excel pupils.

Rachael Lundvall (Age 13),
Iow

Puzzle

By Zema H. Gookin

1	2	3	4	5	6

I have six letters.
Without 1, 5 and 6 I jump.
Without 5 and 6 I cut.
Without 1, 2, 3 and 4, I am a prefix.
Without 1, 2 and 3, I am a sharp pe
Without 1, 4, 5 and 6, I am an inter tion.
What is my name?
(Answers must include all words.)

Answer to April Puzzle

TARANTELLA
ANTIPHONY
YODELING
GUITARS
SHARPS
SCORE
EARS
SOL
LA
A

Prize Winners for April Puzzl

Carol VanLanen (Age 9), Minnesota
Leah Binder (Age 11), New York
Charles L. Wallis (Age 12), New Yo

Honorable Mention for April Puzzles

Beatrice Heenan, Elaine Bell, Vir Chappell, Virginia Baumgardner, L Stokes, Jim Galley, Lillian Marie H Grace Tallman, Betty Jane Diniels, F Lou Hirschy.

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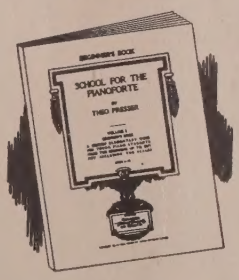
(SCHOOL FOR THE PIANO—VOL. 1)

By Theodore Presser



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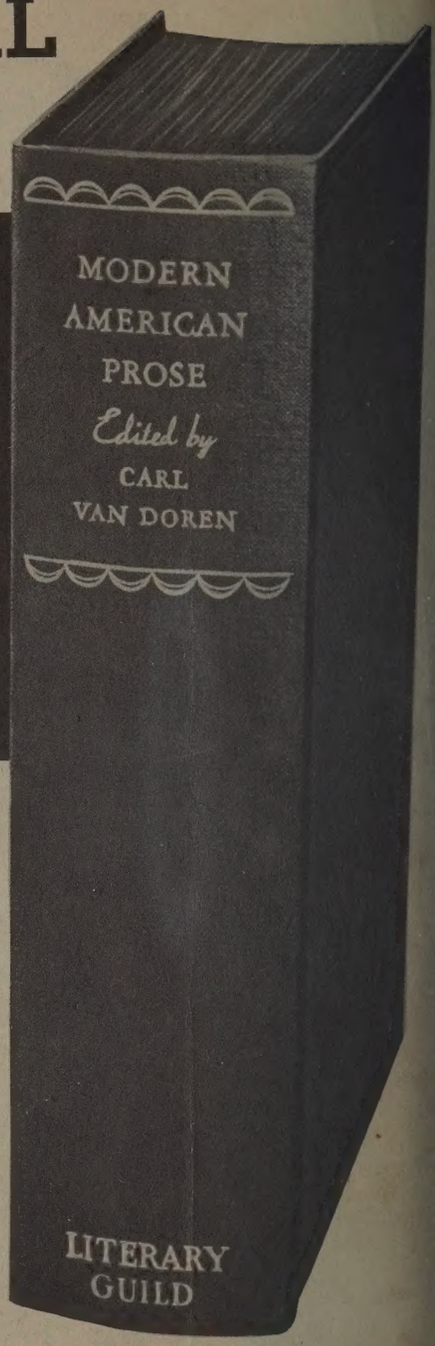

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